Best of the Bay Pocket Guide: Readers Poll favorites at your fingertips

Lennar quietly alters its housing plan — and demands more profit p16

GUARDIAN

NOVEMBER 5 - 11, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 6 • FREE

Goldies 2008

Presenting the 20th annual Guardian Outstanding Local Discovery award winners p24

Golden Girl: Erin Mei-Ling Stuart brings Bay Area dance home in 2008

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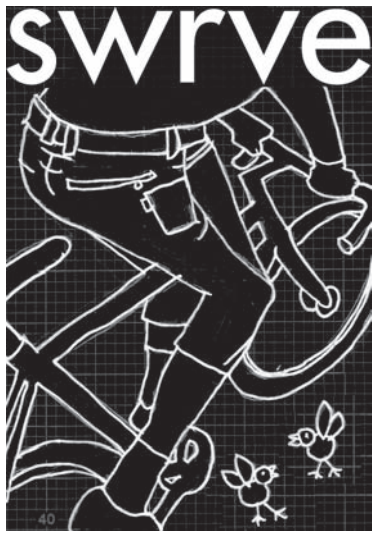
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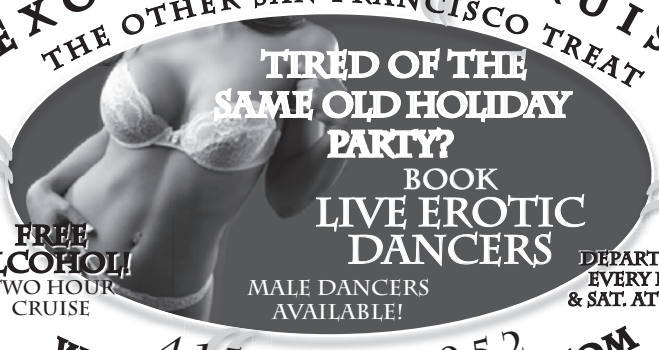


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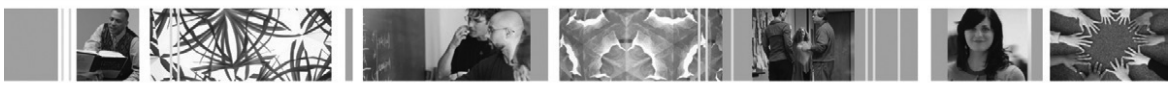
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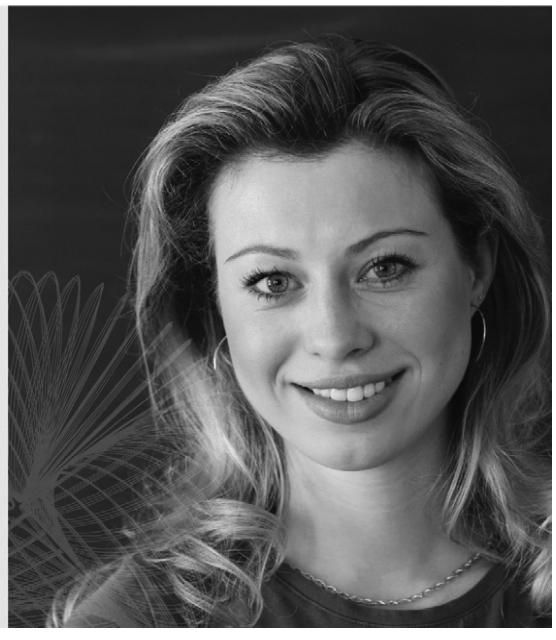


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11.05.08

The Obama campaign was thrilled to have so many Californian volunteers at its disposal.

EDITOR'S NOTES

By Tim Redmond
› tredmond@sfbg.com

In *Milk*, the new Harvey Milk movie, the hero (as in real life) is well aware that he's a target and faces regular death threats. He also makes the point – and it's kind of a theme in the film — that the movement he represents is far bigger than he is. It's about the movement, not any one person, he keeps telling his supporters.

And that's what we have to remember now that the Nov. 4 election is over.

Thanks to the weirdness of old-fashioned print publishing schedules, I'm writing this well before election day, and by the time you read it, Obama will have won the election. It's a giddy feeling, actually winning a campaign on this level after so many bitter disappointments. And that's fine — we should celebrate while we can.

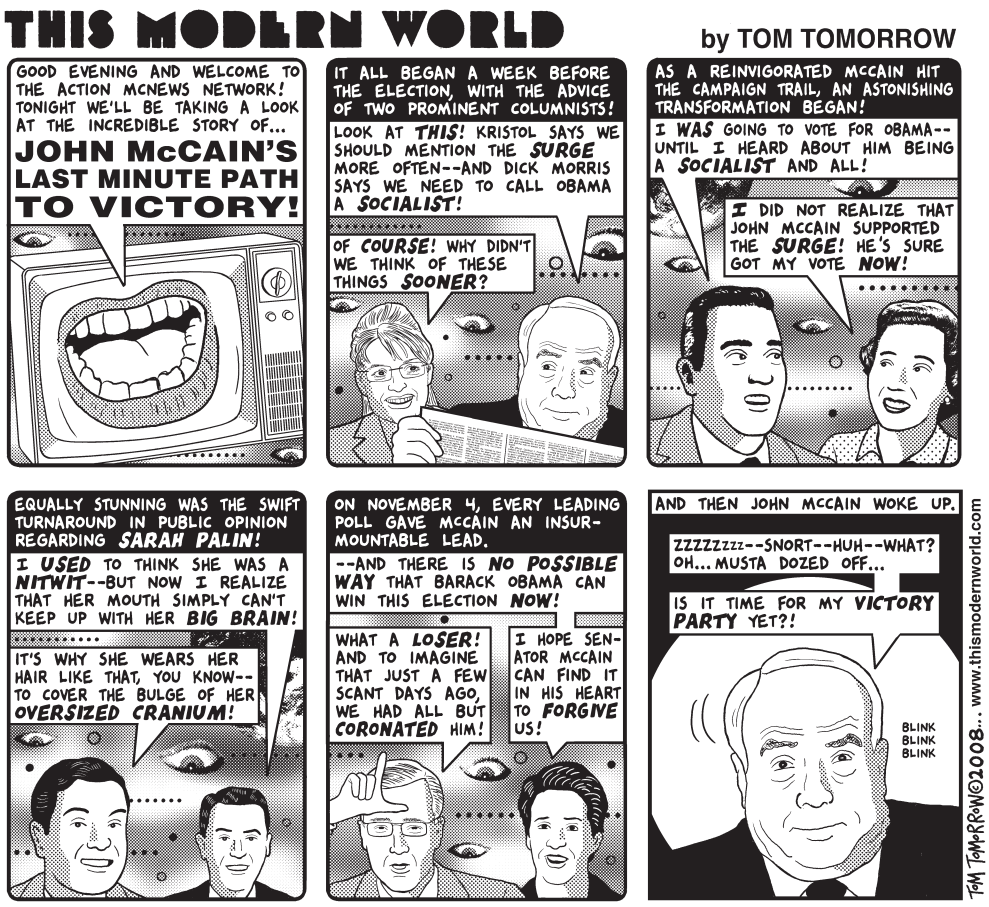
But we should also remember that the real work starts now — and that's the work of making sure that President Obama is accountable to the people who put him in office.

No other candidate in my adult life has had the kind of grassroots support that put Obama over the top. From the early days of the primaries, he has raised money on the Internet from tens of thousands of small donors. People who have never worked in a political campaign came out to volunteer for him. He has offered hope — and that's a dangerous commodity. Because now he has to deliver.

We can't expect too much too fast — but we can demand that he gives the progressive side of the Democratic Party its due. We don't want the war to drag on. We don't want the rich to keep gaining market share. We don't want big business to derail environmental programs. We actually want change, real change — and we have to keep pushing for it.

Electing a president is necessary, not sufficient. It's still about the movement.

(And if I'm all wrong, and John McCain is the next president, we all better start singing "O Canada"). **SFBG**



Nix Lennar's higher profit deal

EDITORIAL The troubled homebuilder that wants to develop the Hunters Point Shipyard and Candlestick Point has come back to the city asking for a higher profit level, more market-rate housing, more retail, and more office space. In essence, Lennar Corp. wants to change the deal voters approved in June. The supervisors should give this a hard look, hold hearings, and check the numbers, because the entire project is looking more shaky and dubious by the day.

Lennar is one of the nation's largest residential development companies, but it's been walloped by the drop in the housing market. A Lennar project at Mare Island recently went bust and is being auctioned off. The company's stock has tanked. And some wonder if it will be able to get the financing necessary for a multibillion dollar project in San Francisco.

But Lennar is not only moving forward — it's demanding more. In fact, as Sarah Phelan reports on page 16, the Redevelopment Agency just signed a deal with Lennar agreeing that the city and the project sponsor "will work cooperatively to reduce risks and uncertainties" and "find additional efficiencies and values" to achieve the developer's proposed 22.5 percent annual return target.

That 22.5 percent — which is far more profit than many San Francisco businesses ever make and seems almost obscene in this economic climate — is up 7.5 percent from when the deal was first signed. And remember, Lennar gets the land — public land — essentially free.

Of course, a consulting firm the city hired to evaluate the deal finds that perfectly reasonable. The firm, CBRE Consulting, is a subsidiary of CB Richard Ellis, a global real estate firm headed by Richard Blum, who is married to Sen. Dianne Feinstein, a big supporter of the Lennar plan.

The original plan called for 8,500 to 10,000 housing units; that's now up to 10,500. There's no significant increase in community amenities, affordable housing, or infrastructure payments.

If this sounds a little funky, it is. From the start, Lennar has been playing around with the numbers and promising more than it may be able to deliver. And if the project starts to go belly up before it's finished, Lennar will walk away and leave the city with the mess.

We've always been a bit dubious about the way the Redevelopment Agency turns to a single "master developer" and gives that private outfit exclusive rights to build on a large piece of land. The deal always seems to be a lot better for the builder than it is for the city.

And this one was bad from the start. At the most, Lennar would offer 25 percent of the units at below-market rates; that's less than half the amount of affordable housing mandated in the city's general plan. Much of the land on the site is toxic, and Lennar has been steeply fined by the air quality board for failing to control asbestos dust. The whole concept of a

CONTINUES ON PAGE 6 ››

On the Obama campaign trail

By Katie Baker

OPINION I live and have always lived in a bubble, isolated from most of America. I grew up in Los Angeles, where I attended a high school so liberal that almost the entire student population wore black the day after Bush won his second term. Now I attend UC Berkeley, a historically ultra-liberal university in one of the most progressive cities in the United States.

That's why I decided to join 30 of my fellow UC Berkeley students and go to North Carolina to campaign for Obama the final week before the election. Not only did I want to make a difference I felt I couldn't make from California, I wanted to experience first-hand what the rest of the country is like.

In some ways, North Carolina was exactly the way I expected it to be: full of white steepled churches, swirling autumn-colored leaves, and drive-through fried chicken restaurants called Bojangles. In other ways, it wasn't. I thought I'd be talking mostly to undecided voters and people leaning toward the right. Instead I worked mostly with Democrats, making sure they know where their polling locations are and how to protect themselves against voter disenfranchisement.

I talked to all kinds of North Carolinians. I visited student dorms, low-income housing complexes, and beautiful Southern-style mansions. The Obama campaign was thrilled to have so many Californian volunteers at its disposal: there's a large Hispanic community here, and few native North Carolinians speak Spanish. My Spanish isn't perfect, but if I hadn't gone around to Hispanic communities asking *Ya esta registrado*? on Nov. 1st, the last day to register in North Carolina, many people wouldn't have gotten the chance to vote.

CONTINUES ON PAGE 6 ››

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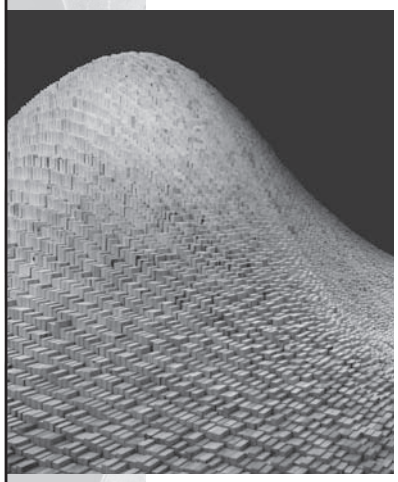
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Left: Maya Lin, 2 X 4 Landscape (detail), 2006. Wood. Courtesy of the artist and Gagosian Gallery. Photo by Colleen Chartier.
Right: Chiura Obata, Setting Sun: Sacramento Valley (detail), ca. 1925. Hanging scroll: mineral pigments (distemper) and gold on silk. Courtesy of Gyo Obata.

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LENNAR

CONT››

suburban-style community of luxury condos with special freeway access in southeastern San Francisco is inappropriate, if not bizarre.

But voters approved the program after Lennar spent millions on a ballot measure campaign, so the city has to continue working with the developer. But there's nothing that says the supervisors have to sign off on changes in the deal that don't serve San Francisco's interests.

The board ought to demand, at the very least, that Lennar devote some of its higher profit margin to increasing affordable housing — and that the funding for community amenities should be set aside before the builders break ground on the luxury condos. Ideally this entire thing should go back to the drawing board. But short of that, any changes need to benefit the city, not the private developer. **SFBG**

OBAMA

CONT››

While I encountered a few ultra-conservative crazies (one man told me he wasn't voting for Obama because he was "probably" the Antichrist), most people oozed Southern hospitality. I probably gained five pounds from all of the free food thrust at us at every polling station. One generous volunteer let all 30 of us stay in his house.

My cohorts and I snuck into a Sarah Palin rally one night. Unfortunately, we had to leave before she spoke (according to our campaign manager, there were more productive things for us to do than gawk at children carrying "Pro-lifers for Palin" posters). But I felt like I was a spy in an enemy camp, surrounded by people in pink "pitbulls with lipstick" T-shirts. I was definitely far away from my little liberal bubble.

Most satisfying was the feeling I got every time I inspired someone undecided to vote. I spoke with a man one day who was somehow under the impression that Obama was nine points ahead in the North Carolina polls. When I assured him that that was far from the case, he decided to vote. I've never felt so powerful before.

In completely unrelated news, I am no longer a vegetarian. I decided to sample a different fried chicken restaurant every night. I highly recommend the Bojangles fried chicken biscuit sandwich (with extra honey) if you're ever in the area. **SFBG**

Guardian *intern Katie Baker sent this piece from the campaign bus.*

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LETTERS

NEWSOM'S ICE MAN

This is to express my outrage at the recent practice by city officials of turning young immigrants in the criminal justice system over to Immigration and Customs Enforcement (ICE). This policy violates San Francisco's longstanding sanctuary city status and has wrought havoc on the lives of many undocumented people in this city.

I am particularly concerned about the role Kevin Ryan may have played in this unraveling of San Francisco's sanctuary policy. Ryan is the new director of the San Francisco Mayor's Office of Criminal Justice and deputy chief of staff to Mayor Gavin Newsom. He formerly served as a federal prosecutor with the dubious distinction of being the only loyal Bush supporter and Republican company man who was fired due to gross mismanagement during the March 2007 mass firings of US attorneys. It has been suggested that Ryan was the only US attorney fired in this whole debacle for being bad at his job, as his former staffers accuse him of abusing his authority, mismanaging his office, and mistreating his staff.

Kevin Ryan brings to this position a reputation as a staunch conservative who focuses more on cracking down on drug offenders than pursuing white-collar crime. Ryan has apparently received privileged access to Mayor Newsom and been given powers at a time when authorities are rolling back the basic rights of San Francisco community members.

It is critical for the city to stop collaborating with ICE and examine the role of individuals such as Ryan in derailing San Francisco's sanctuary policy.

Sarah Lazare
San Francisco

Kevin Ryan brings to this position a reputation as a staunch conservative who focuses more on cracking down on drug offenders than pursuing white-collar crime.
Sarah Lazare

PUT YOUR HELMET ON

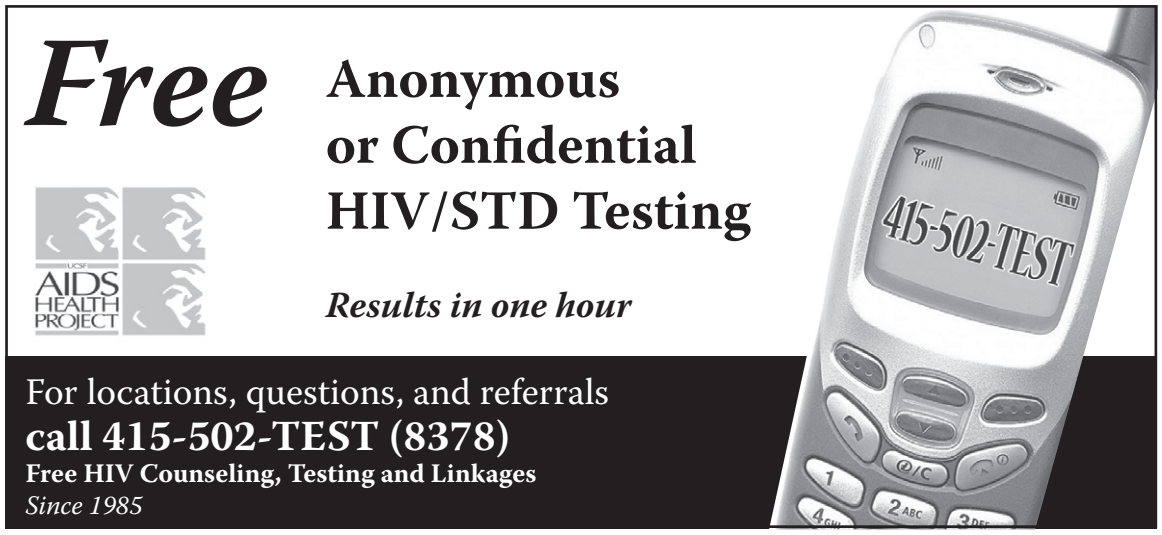
Yesterday, while I was reading the Oct. 22 edition of the *Guardian*, I enjoyed the artwork on the cover — but I noticed that the cyclists depicted were helmet-less. I was taken aback by this omission. As a resident of San Francisco who supports efforts to make our city even greener, I also know that simple safety is equally important. I feel fairly confident that the number of traumatic head injuries that occur due to helmet-less bicyclists is high. Needless to say, these injuries could have been less severe if the cyclist wore a helmet.

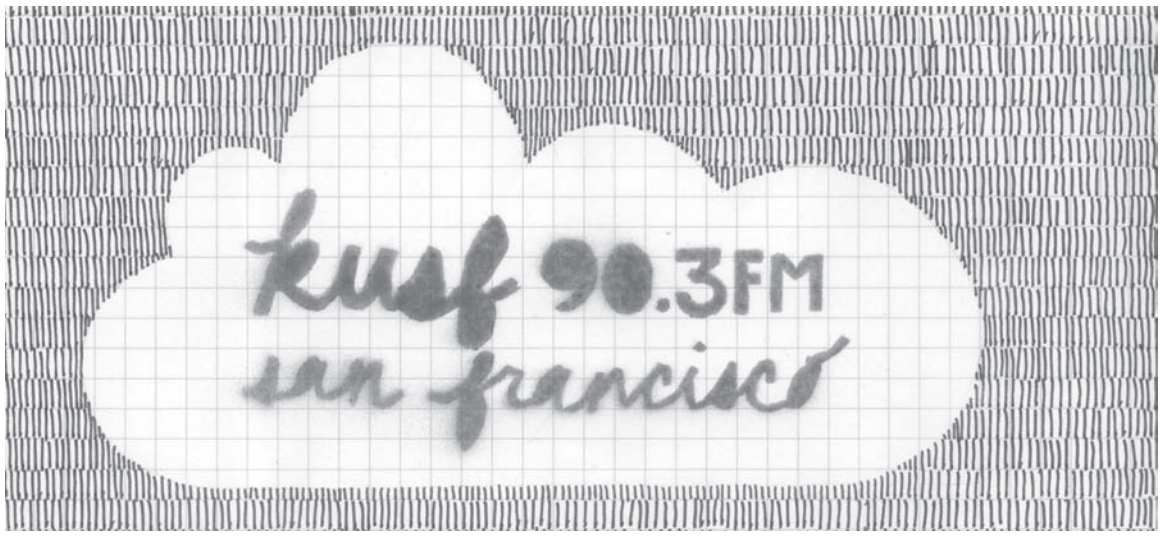
As a cyclist myself, there was a time when I rode without helmet, without fear. After being struck by a car at the intersection of Fell and Divisidero streets some 10 years ago, I changed by tune. I was fortunate that the backpack I wore somehow wound up behind my head as I hit the pavement. But the doctors as SF General were nonetheless furious with me for not having worn a helmet. I am helmetless no more. Recently, an acquaintance was in a severe bicycle vs. car accident and her helmet was torn to shreds. Had she not been wearing a helmet ... well, another statistic and another early departure from this earth.

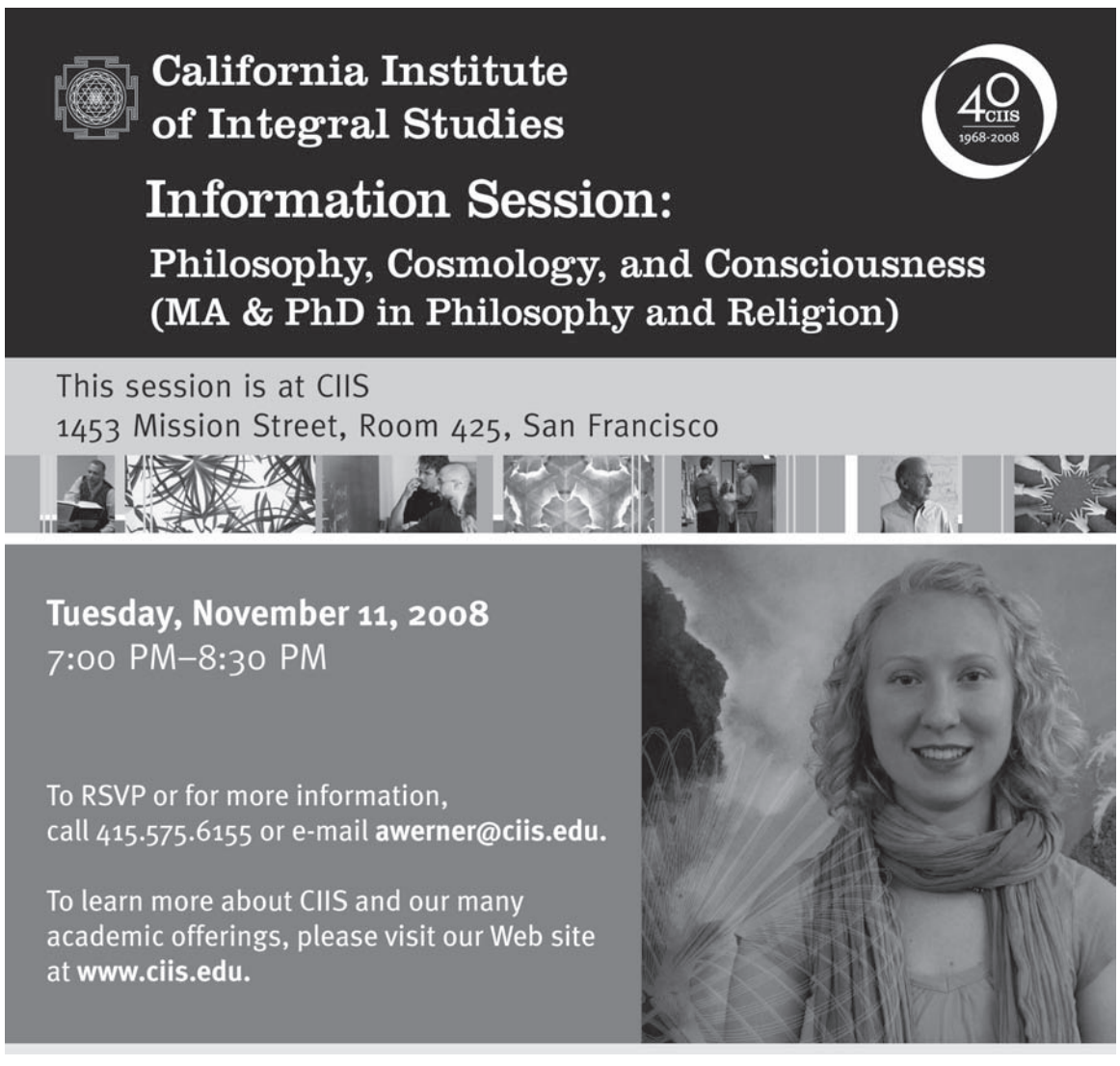
As a publication that advocates social and political responsibility, I would believe that public safety and awareness are of equal concern. Depicting helmet-less riders on the cover sends a message that taking necessary and proven protections are unnecessary.

Brian Shapiro
San Francisco

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EVENTS SFBG.com

PENNY ARCADE: A SEMI-ACOUSTIC MUSIC SHOWCASE

Raul Sanchez hosts a monthly event featuring local and traveling indie, pop, folk, rock, Americana singer-songwriters and bands. It's a night strictly for those in search of good vibes, great tunes, plenty of drinking, and an awesome time. This installment features The Aerosols, Halcyonaire, Matt Murdock, Nick Adams, Dave O. 8pm, $6.
November 5 @ The Make Out Room, 3225 22nd St at Mission
MYSPACE.COM/PENNYARCADESF

ASIAN ART MUSEUM: MATCHA: AFGHANISTAN!

The grand finale of MATCHA's third season culminates with music, dance, and a sampling of food from Afghanistan. The evening also features a performance of traditional dance—including the Afghan national dance Attan—by the Bay Area's own Ballet Afsaneh. Try your hand at making jewelry inspired by the ancient Bactrian gold on view in the special exhibition "Afghanistan: Hidden Treasures from the National Museum, Kabul," or mingle on docent tours of the special exhibition and of the crossroads of East and West in the galleries. 5pm – 9pm. FREE with museum admission ($5 after 5pm.)
November 6 @ Asian Art Museum, 200 Larkin Street
ASIANART.ORG

GUARDIAN PRESENTS GOLDIES 2008 PARTY

Join the winners of this year's Guardian Outstanding Local Discovery awards! The Bay Area's ground-breaking artists, dancers, filmmakers, and musicians gather for a free public showcase in their honor!
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November 11 @ 111 Minna Gallery, on 2nd btw Mission & Howard
SFBG.COM/GOLDIES
111MINNAGALLERY.COM

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THIS WEEK AT SFBG.COM

Election coverage and analysis. Plus: complete events, alerts, and music listings, SFBG TV, and Hotlist

IN THE BLOGS

Politics Live election results coverage, and where we go now
Noise Natalie Portman's Shaved Head, Jeremy Jay, Axton Kincaid, Lykke Li
Pixel Vision Street Threads, Day of the Dead pics, book reviews, arts happenings

Shift happens

Will 2012 bring the end of the world as we know it?

By Meghan McCloskey
news@sfbg.com

Since the beginning of the presidential campaign, Americans have been bombarded with one big concept summed up in one little word: change.

It was Barack Obama's slogan from day one and represented many people's hope for the future, an idea that so appeals to beleaguered Americans that the Republicans eventually adopted it as well. Both parties recognized that the country would have to make big adjustments to salvage the economy, environment, schools, and health care system.

They each cited factors that point to the big changes that are coming — but they didn't mention a huge one that has been bearing down on our species for nearly 5,200 years: the colossal transformation of solar system and our collective psyche that the ancient Mayans and their modern day supporters believe will take place Dec. 21, 2012, the day the Mayan calendar comes to an abrupt end.

Erick Gonzalez, founder and spiritual leader of Earth Peoples United, a nonprofit organization that works to bridge indigenous values with modern society, says the event will deeply disturb our minds and bodies here on earth. Nearly 300 people from around the world gathered Oct. 31-Nov. 2 during a 2012 conference at Fort Mason Center.

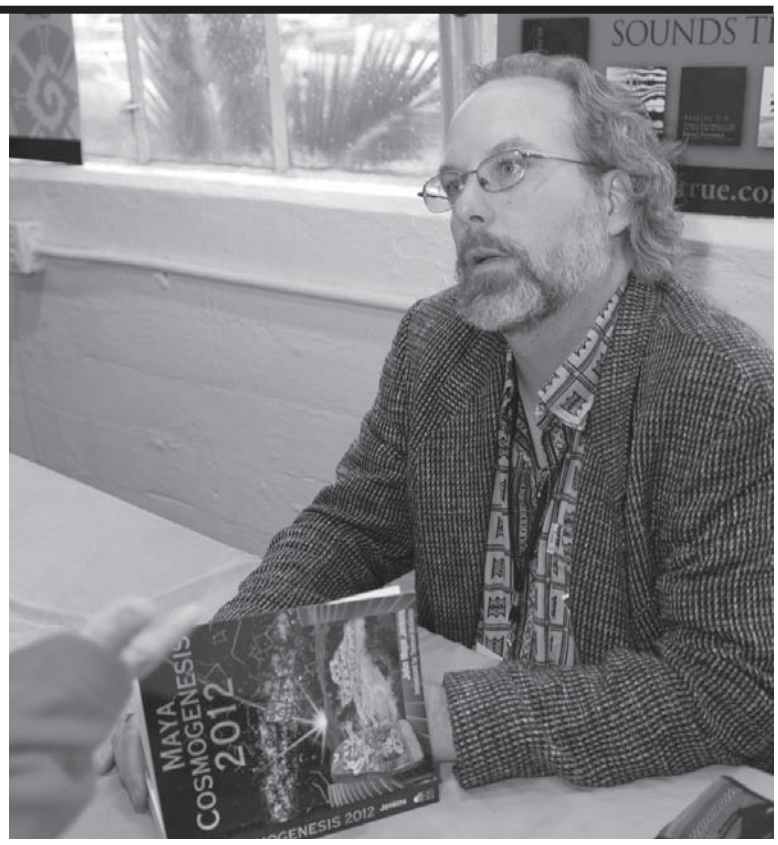
Some enthusiasts predict an apocalypse, while others foresee a shift in human awareness. Yet they all believe that big change is coming.

The Mayan calendar was developed by ancient astronomers who concluded that Dec. 21 was the sun's birthday, noting that the winter solstice marked the beginning of the sun's return from around the world.

Gonzalez, who has been studying Mayan culture for 33 years, says Dec. 21, 2012 will be a monumental birthday for our sun, when it will shift to the dead center of the Milky Way galaxy, on the galactic equator, for the first time.

The Mayans believed this was the precise spot where the sun— and all life — was created. Followers of the ancient theory claim the Milky Way will give birth to a new sun and a new galactic cycle on this day, marking the beginning of our world's transformation.

"For the Maya, this is like the stroke of midnight on New Year's Eve," said philosopher Roderick Marling, a Tantric yoga teacher who has spent the last 36 years researching yoga meditation and expanding consciousness, in addition to writing numerous papers on religion, mythology, history, and archeology. "The galactic clock will be set at zero point, and a new processional cycle will begin," he said.



John Major Jenkins was among the presenters at the recent conference in San Francisco on the cataclysmic changes that could await in 2012. | GUARDIAN PHOTO BY MATTHEW REAMER

As our planets shift overhead, believers say our awareness of the Earth, political issues, and each other will also change. Conference co-organizer Christian Voltaire says many of the changes in 2012 will be tangible, such as revising our current financial model or switching to alternative fuels. He points to former presidential candidate Ron Paul, who advocated for extreme change in monetary policy — abolishing the IRS and the Federal Reserve, for example — and Obama, who has pushed for transforming the economy with green jobs. "They're at least conscious of the fact that something has to change," he says. "And, as we've been told by our prophesies, change is coming."

But skeptics have their doubts. Wouldn't we be pushing for green energy anyway? And how could the shifting planets cause the financial meltdown — or even the actual meltdown of our polar ice caps?

CONTINUES ON PAGE 14 ››

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ALERTS

By Saadia Malik, Anna Rendall, and Steven T. Jones
› alerts@sfbg.com

WEDNESDAY, NOV. 5

Election Wrap-up
The San Francisco Planning and Urban Research Association (SPUR) holds its regular post-election wrap-up, an essential fix for the city's hardcore political junkies. Come hear analysis of the numbers and predictions of what it all means from David Latterman of Fall Line Analytics and Alex Clemens of Barbary Coast Consulting, along with all the other well-connected wonks offering their own perspective.
12:30 p.m., free for members, $5 for non-members
312 Sutter (second floor), SF
www.spur.org
415-781-8726

Protest wars
What better way to welcome our new commander-in-chief-elect than to protest the ongoing wars in Iraq and Afghanistan (and the possibility of US military strikes in Pakistan, Syria, and Iran) and urge a rapid de-escalation of this country's imperialism? World Can't Wait is calling for simultaneous antiwar marches in San Francisco and New York.
5 p.m., free
Gather at Powell and Market, SF
debrasweet@worldcantwait.org
www.worldcantwait.net

People's media gathering
In the wake of a historic election, community-based media practitioners and advocates will gather to get to know each other and discuss strategies for shaping the post-Bush world. San Francisco Public Access and Berkeley Community Media members have been invited and all interested parties are welcome to join in.
7 p.m., free
Humanist Hall
390 27th St., Oakl.
www.humanisthall.net
(510)-647-9443
gypsytaub@gmail.com

Relations with Iran
Barack Obama's position to engage in diplomacy with Iran was viewed as a controversial new approach to the international debate on how to deal with the country. But former CIA operative and Middle East expert Robert Baer will speak about how Americans have no idea about Iran's emerging power, particularly over oil trade routes, and Americans may have no other recourse than to engage diplomatically.
6 p.m., $18 non-members ($12 members, $7 students)
Commonwealth Club of California
595 Market, SF
(415) 597-6705
www.commonwealthclub.org

FRIDAY, NOV. 7

The crude price of oil
The absence of a sustainable solution to the world oil crisis has depleted Nigeria's socioeconomic and political climate, captured in photography by photojournalist Ed Kashi. This exhibition, which runs until Dec. 6, portrays the various individuals and situations that have escalated political conflict in the country, which is the world's eighth-largest oil producer.
6 p.m., free
Main Library Koret Auditorium, lower level
100 Larkin, SF

SATURDAY, NOV. 8

Composting Class
Don't throw out those old rotting pumpkins just yet. Attend this composting class to learn how to compost properly so it doesn't smell or attract various unwanted creatures. Composting turns your backyard dirt into rich soil using leftovers from the garden and kitchen and reduces your carbon footprint.
10 a.m.–12 p.m., free
Garden for the Environment
7th Ave., SF
(415) 731-5627
info@gardenfortheenvironment.org

TUESDAY, NOV. 11

Green Economy
If you're interested in learning how green collar jobs like wind turbine manufacturing, photovoltaic production, and mass transit construction will define our economic future, attend this KPFA-hosted event with speaker Van Jones, tireless green advocate and author of *The Green Collar Economy: How One Solution Can Fix Our Two Biggest Problems*. Noted slam poet Aya de Leon performs after the discussion. Proceeds benefit Green For All and KPFA radio.
7:30 p.m., $12 ($15 at the door)
First Congregational Church
2501 Harrison, Oakl.
510.848-6767, ext. 609
www.kpfa.org

Handling the fuzz
Know your rights if you're stopped by the police? Citizens and non-citizens alike will benefit from this training seminar on how to deal with police. "Know your Rights," sponsored by Berkeley Cop Watch, will help you understand your rights if you're stopped by a cop, as well as defending your rights as a citizen looking to monitor the cops.
7–9p.m.
2022 Blake, Berk.
510-548-0425
berkeleycopwatch.org
www.bapd.org SFBG

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CONCERT UPDATE

FEATURED SHOW



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11/7 GRAND BALLROOM
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WWW.REDMAN.COM

THIS WEEK

PENNY ARCADE: THE AEROSOLS HAYCYONAIRE
11/5 make-out room

THE DODOS KELLEY STOLTZ
11/6 Bimbo's



ROGUE WAVE
11/7 Independent

METHOD MAN REDMAN
11/7 Grand Ballroom

MASTER/SLAVE
11/7 Hemlock Tavern

LOQUAT
11/8 Bottom of the Hill

THE KEV CHOICE ENSEMBLE
11/8 Uptown

THE FAINT
11/8 Warfield



TV ON THE RADIO THE DIRTBOMBS
11/9 Warfield

THE KING KHAN & BBQ SHOW
11/9 Great American Music Hall

CROOKED FINGERS PORT O'BRIEN
11/11 Great American Music Hall

UH HUH HER
11/11 Fillmore

MASON JENNINGS
11/13 Fillmore

DARKER MY LOVE
11/13 Independent

STRIPMALL ARCHITECTURE
11/13 DNA Lounge

TY SEGALL THE SPLINTERS
11/14 Hemlock Tavern

CUT CHEMIST
11/14 DNA Lounge

CAFE TACUBA
11/14 Warfield

THE BREEDERS
11/14-15 Slim's

DEERHOOF
11/15 Mezzanine

MISFITS
11/17 Slim's

JOAN BAEZ
11/18-19 Herbst Theatre

LOVE IS ALL VIVIAN GIRLS
11/20 Bottom of the Hill



KRS-ONE
11/21 Red Devil Lounge

O'DEATH
11/21 Bottom of the Hill



OR, THE WHALE
11/21 Cafe du Nord

COLOSSAL YES MERIDIANS
11/24 Knockout

LYRICS BORN
11/26 Independent

NAS
11/28 Warfield

AC/DC
12/2 Oracle Arena



WU-TANG CLAN
12/3 Grand Ballroom

OASIS RYAN ADAMS
12/3 Orac;e Arena

THE MORNING BENDERS
12/5 Rickshaw Stop

OZOMATLI
12/11-14 Fillmore

MUDHONEY WOODEN SHJIPS
12/12 Independent

VEINNA TENG
12/13 Palace of Fine Arts

METALLICA
12/20 Oracle Arena



TWO GALLANTS
12/26 Fillmore



X
12/26-17 Slim's

BLACKALICIOUS
12/27 Fillmore

LES HORMONES PERSONAL & THE PIZZAS
11/29 Hemlock Tavern

THE STITCHES THE BODIES
12/5 Thee Parkside

WAYNE HANKOCK
12/27 Uptown

EDDIE PALMIERI & LA PERFECTA II
12/26-31 Yoshi's

THIEVERY CORPORATION
12/31 Concourse

PHIL LESH & FRIENDS
12/30-31 Bill Graham Civic Auditorium

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2012 CONT››

University of Florida anthropologist Susan Gillespie says the theory is a media myth and nothing more. Susan Milbrath, author of *Star Gods of the Maya: Astronomy in Art, Folklore, and Calendars and* curator of Latin American art and archaeology at the Florida Museum of Natural History, believes it's unlikely the Mayans could have predicted such events.

Believers remain undeterred. Last Gasp Books employee and conference attendee Eliza Strack says her 2012 obsession started as an innocent topic of conversation many years ago. She believes alternate realms of existence and multiple dimensions of time could collide, allowing us to access our past, present, and future in one moment. "We spend a quarter of our lives in a dream state where alternate realities are playing themselves out," Strack says. Gonzalez backs her up, arguing that the alignment of the sun in 2012 will create a powerful magnetic force, and human protons and electronic will react to it.

Lifelong Mayan researcher John Major Jenkins, who has written several books on 2012, brings up the possibility of the sun inverting the earth's magnetic fields. But according to Vincent H. Malmström, professor emeritus of geography at Dartmouth College, there's no hard evidence to support Strack's claim. Besides, how could a magnetic pull bring our dreamlike realities to life? Malmström writes in his paper *The Astronomical Insignificance of Maya Date* (www.dartmouth.edu/~izapa/M-32.pdf): "It would seem that Jenkins has advanced our understanding of the Maya from the sublime to the ridiculous."

Although we have four years before the astral shift, Voltaire says it's crucial to hold 2012 conventions now. "The weekend before the election carries a vibration of anticipation of the future. We wanted to connect with that." The Southern Californian didn't know much about the 2012 theory before last March, but he says he's constantly alert and keeps a subtle ear out.

"I kept hearing the subject of 2012 in my consciousness — at events, on the radio, at yoga class," he says. "Everyone was talking about it." After making a few phone calls, he partnered with 2012 author and filmmaker Jay Weidner, a native Oregonian who has been studying the subject for nearly 20 years. Sponsored by Weidner's company Sacred Mysteries Live, they organized their first convention in Hollywood in March 2008 and were blown away by the response.



The Mayan calendar ends Dec. 12, 2012, when they believed the sun would return to its birthplace and spawn great changes on Earth.

Their conference last weekend was even bigger. With interactive panels and community circles, participants could share their ideas about 2012. Voltaire and Weidner say it represents something different for everyone: change, chaos — even beauty. In the midst of it all, the organizers premiered 2012-themed films and documentaries that filmmakers submitted along with an entry fee of — $20.12.

The conference also offered critical analyses of some related prophecies: the Mayans, Tibetan Buddhists, Incas, and the mysterious Cross of Hendaye. They lived in different times, and had different notions about the events that would take place around 2012. Conference organizers say Inca texts prophesized "a world turned upside-down" around that year, while Tibetan Buddhists predicted the mythical city of Shanballad would be constructed at the end of the current era.

Voltaire says the Cross of Hendaye — a 400-year-old monument in the coastal town of Hendaye, France — holds the key to the paradigm. The cross was first described in the 1926 book *The Mystery of the Cathedrals,* written by an alchemist named Fulcanelli. In 1995, before learning of the 2012 stories, Weidner was hooked on this book. He worked for years to decipher the messages behind the cross, deconstructing a Latin inscription carved into its top, and finally claims to have discovered its meaning: "It represents a world crisis that will end this time period.

There's exactly one presidential term left before the end of this time period, which has witnessed everything from financial crises to homelessness to global warming. But will a new era end the problems of the current one? It's hard to imagine how thousands of San Francisco's poorest residents will acquire homes, or how our ozone layer will suddenly thicken.

After rifling through more books, Weidner says he discovered another secret behind the cross: that the Earth's greatest changes will take place between 1992 and 2012. During that time so far, we've seen the birth the Internet, economic globalization and overextension, mass extinctions and global warming, terrorism and imperial hubris, exploding populations and rising discontent, and the end of the age of oil coming into sight. Then again, 20 years is a long time and life moves fast these days, with or without a mystical cross.

Nevertheless, since his supposed discoveries, Weidner has written two books and one film about the Cross of Hendaye's secrets. In addition to a simpler belief that attributes a natural, geological pattern to these changes, three other prophecies predict some version of disaster or shift around 2012. Weidner admits this could be an incredible coincidence, but he thinks we should be aware of today's experiences anyway. "There's no doubt this is one of the most incredible time periods in human history."

While no one knows what will go down Dec. 21, 2012, Strack likes to put a positive spin on the brewing events. She wonders if 2013 will bring sweet-smelling city air, friendly neighbors, and tricycles for old folks to ride to the grocery store. After all, who believes that a shift in consciousness would be a bad thing?

Many followers even look forward to the date and equate it with the second coming of Christ, when they will be blessed with knowledge and euphoria. "Those are the happy thoughts," Strack says. "Yin-yang that shit and you find the darkest, most terrifying possibilities." She says she has had multiple apocalyptic dreams, leading her to ponder World War III, death, chaos, betrayal, and everything else that could hit the fan in 2012.

This sort of anxiety has led some people to use the term "doomsday" when describing the last day of the Mayan calendar. Although the theory has no solid academic backing, it is catching on. YouTube hosts countless videos of asteroids striking earth, tsunamis, tornados, and incidents of chaos linked to the date. Many devotees are preparing for hell on earth. But Voltaire says 2012 isn't all about doom and gloom. "Our prophecies are about facing the facts and bringing up new ideas, acknowledging indigenous cultures of the past and present and truly listening to what they have to say, not brushing them off."

During our country's time of change, we may not have heard many full-blown prophecies coming to pass, but we have all witnessed powerful people raising fresh ideas, such as rapidly shifting to new energy sources, developing international standards of human rights and controls on the use of force, and attacking poverty and disease worldwide. Like the 2012 followers, we're listening and trying to remain open-minded.

If you chose to listen — to the prophecies or the new president — you might ask yourself how you're supposed to prepare for the future. Voltaire says that "if you're conscious of the changes, you'll be able to roll with them, like if you're in the ocean swimming with the tide. But if you're unconscious and you suddenly wake up, it'll be a lot harder to deal with."

Voltaire and Weidner say that our president will need to prepare too. They think that for him to be successful, he will have to address issues such as green energy and global warming brought forth at the 2012 conference.

Whether we're believers or not, our country's in for some big changes, whatever the solar alignment. SFBG

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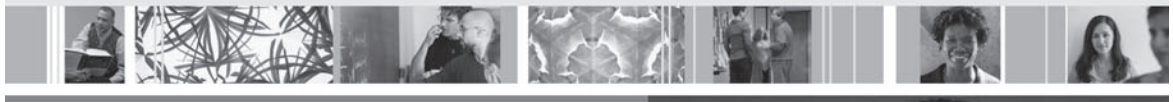
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Bait and switch

The draft financing plan for Lennar's southeast development keeps getting sweeter for the troubled company

By Sarah Phelan
> sarah@sfbg.com

The San Francisco Redevelopment Agency has endorsed a draft financing plan for Lennar's massive proposed Hunters Point Shipyard/ Candlestick Point development project, one that increases the company's housing entitlements and profits.

The agency's endorsement came during a hastily convened Oct. 27 special meeting, raising the eyebrows of Lennar's critics. So did the details of the agency's non-binding financial agreement with Lennar, which two citizens' committees in the Bayview–Hunters Point community had jointly endorsed a week earlier.

Bayview–Hunters Point resident Francisco Da Costa claimed that "there was almost no public notice of the plan," while Leon Muhammad, who sits on the Bayview–Hunters Point Project Area Committee, fretted that some committee members have business ties and connections with Lennar.

"A group that supposedly represents the interests of the community needs to have transparency and full disclosure," stated Nation of Islam Rev. Christopher Muhammad, who has been a staunch critic of Lennar ever since the developer failed to properly monitor and control asbestos adjacent to his group's K-12 University of Islam school.

"Lennar never intended to do anything with this land but bank it," Muhammad opined about the public land that Lennar is getting for free. "And now they are hoping to squeeze more profit out of the deal, so they can hedge to where they can make it more attractive to sell."

Alicia Schwartz of People Organized to Win Employment Rights (POWER) observed that the deal is likely being driven by Mayor Gavin Newsom's unrequited desire to see the Olympics come to San Francisco — a dream that was squashed two years ago, Schwartz recalls, "amid a hoopla around toxicity at the shipyard."

Sup. Chris Daly, who has argued that Lennar's recent $500,000 settlement with the Bay Area Air Quality Management District over Lennar's asbestos violations was "too small and poorly handled," said he wasn't surprised by the latest deal: "That Lennar wants to pull a fast one is not news."

But with the financing deal likely headed for the full Board of Supervisors this month, Lennar's critics are worried that the city is being rushed into a deal that has already changed since voters approved Proposition G in June, supporting the vague outlines of Lennar's project.

They note that while Prop. G specified that the project would create "between 8,500 and 10,000 homes" in the depressed southeast sector, the financing deal that Redevelopment endorsed last week specifies 10,500 homes —and a demand that the agency and the city cooperate to help increase Lennar's annual rate of return.

Stephen Maduli-Williams, the agency's deputy executive director, told the *Guardian* that it was always the agency's intention to finalize Lennar's draft financing plan by the end of 2008. Asked if Lennar increased the number of proposed housing units by reducing unit size or increasing building height, Maduli-Williams told us, "They did it by finding a way to squeeze more units into the existing space. They redesigned one of the roads."



GUARDIAN ILLUSTRATION BY GUS D'ANGELO

"Things are probably going to change again in the next year or two," Maduli-Williams said. "This is a living document. And overall, it is a really nice real estate deal."

Yet critics of Lennar are openly wondering whether it's nice for the beleaguered company, which had rapidly plummeting stock value even before the recent real estate meltdown, or nice for the city. Maduli-Williams said the deal works for all parties.

"We have strong financial partners," he said. "Any investors that look at the deal know that is it really solid. It includes mostly $600,000 homes, which are cheap by San Francisco standards. And we are not looking to break ground for another three years, by which time the economy, hopefully, will be in good shape."

Maduli-Williams also observed that despite nationwide housing woes, San Francisco remains "one of two or three top destination spots where there is only so much land left and where folks have very high incomes."

But the health of the San Francisco real estate market (compared to the rest of the nation) combined with Lennar's ongoing financial woes, including a June 8 bankruptcy at Mare Island, is precisely why some folks are questioning Lennar's increased profit demands. But Maduli-Williams said, "San Francisco cannot be compared to Mare Island."

According to the draft financing deal (which is non-binding), Lennar, the city, and the agency "will work cooperatively to reduce risks and uncertainties" and "find additional efficiencies and values," to achieve Lennar's proposed 22.5 percent annual profit margin.

As Maduli-Williams explained, if the developer puts up $800 million in equity and wants a 22 percent return, it would have to get $1.2 billion in land sales. "And just like any developer, they want to get the highest return possible," he said, adding that the project's proposed community benefits are "hard wired into the deal" and thus are "not threatened" by Lennar's proposed target return increase.

Lennar's proposal, which represents a 7.5 percent increase over current project projections, has also received validation from CBRE Consulting, which is a subsidiary of CB Richard Ellis — a global real estate firm headed by Sen. Dianne Feinstein's husband, Richard Blum.

In an Oct. 15, 2008 memo (coincidentally written the day President Bush announced a partial nationalization of the US banking system) to Michael Cohen, who heads the Mayor's Office of Economic and Workforce Development, CBRE's Mary Smitheram-Sheldon and Thomas Jirovsky observed that, "Based on Consultants' extensive experience in evaluating large scale mixed-use developments, including military base reuse plans, we are of the opinion that the proposed 22.5 percent per annum target return ...is reasonable."

Earlier this year, as Lennar spent $5 million to support Prop. G, CBRE declared that 50 percent affordability in Lennar's proposed mixed-use development at the shipyard, as was being recommended in Daly's Prop. F, was "not financially feasible."

At the city's request, CBRE analyzed Prop. F and concluded in a memo to Cohen that it would reduce Lennar's revenue by at least $1.1 billion. Reached by phone this week, Jivorsky acknowledged that his firm has done work for different developers around the country for years, including Lennar.

"But we are not working on anything for Lennar in San Francisco," Jivorsky told the *Guardian*. "Our client is the city of San Francisco and we take our job very seriously. We would never make recommendations that we didn't believe were in the city's best interests."

Meanwhile, Cohen told the *Guardian* that the strain for real estate capital is likely going to push the rate of return demand up even more. Noting that the city agreed to 25 percent returns at Lennar's previous Treasure Island and Hunters Point Shipyard deals, Cohen said, "Real estate is considered to be a greater risk than it was six months ago, even in San Francisco. So, it's not so much that we have to negotiate this as have to understand what is required for private capital to invest."

Cohen believes that when the construction plans — which currently have few details spelled out — get more detailed, they will help increase the project's rate of return. "Which is why," Cohen added, "the developer's partners are willing to spend a boatload of money."

On Aug. 19, the Redevelopment Agency approved the addition of Kimco Developers and MACTEC Development Corporation as Lennar BVHP's retail and infrastructure partners, and Scala Real Estate Partners, Hillwood Development, and Estein Associates USA Ltd. as Lennar BVHP's equity partners.

Cohen also hopes that the 49ers' intentions towards San Francisco will be resolved by November 2009, when Lennar hopes to enter into an agreement with the football team. The 49ers continue to pursue plans to relocate to Santa Clara, and have not signaled any desire to remain here.

To date, Lennar's draft financing plan includes an agreement that the developer will contribute $100 million in cash toward construction of a new 49ers stadium, and that the city will enter a long-term $1 ground lease with the 49ers for a 17.4-acre Hunters Point Shipyard site.

Meanwhile, disgruntled community advocates claim that since January, when Feinstein, House Speaker Nancy Pelosi and Mayor Gavin Newsom announced $82 million in federal funding for the cleanup of the Hunters Point Shipyard site, those funds have gone primarily to cleaning up the potential 49ers site. SFBG

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Corporations do

Chevron faces landmark human rights trial and angry voters just as profits peak

By Steven T. Jones
› steve@sfbg.com

No amount of feel-good advertising can counter the perfect populist storm that has been brewing around Chevron, the giant Bay Area-based oil company that for the last month has spent $15 million plastering billboards and the airwaves with slick, heart-warming appeals to use less energy.

Few expect the greenwashing campaign to do much good in a political climate that has had everyone from Barack Obama to Sarah Palin bashing "Big Oil." And in the week leading up to an historic presidential election, Chevron was looking bigger and badder than ever.

The week began Oct. 27 with the start of a landmark human rights and corporate responsibility trial in federal court in San Francisco, in which Chevron stands accused of complicity with Nigeria's authoritarian government in the torture, murder, and abuse of those protesting Chevron's exploitation of the Niger Delta.

And the work week ended Oct. 31 with Chevron announcing record quarterly profits of $7.9 billion, more than double what the oil giant earned a year earlier, when the company's $3.7 billion in profits triggered calls by Obama and other political figures to levy higher taxes on such windfalls.

That's exactly what city officials in Richmond were trying to do this election with Proposition T, which would steeply increase the tax Chevron pays the city for its Richmond refinery. The measure would assess a tax based on the value of raw materials being processed, increasing to about $26.5 million per year, 440 times what it currently pays the city through a payroll tax. (Election results were expected after the *Guardian*'s press deadline, so check www.sfbg.com for more.)

Jamie Court, executive director of the Foundation for Taxpayer and Consumer rights and the author of *Corporateering: How Corporate Power Steals Your Personal Freedom and What You Can Do About It* (Penguin, 2003), said the combination of events creates a moment that makes significant reform possible.

"They make a very juicy target for people who want to show that oil companies do not share the values of the American people," Court said. "I think this trial could very well become a defining moment for how public opinion moves policymakers in Washington to real energy reform."

The case, *Bowoto vs. Chevron*, breaks new ground in seeking to hold an American corporation responsible in US courts for atrocities committed half the world away. The complaint, first filed in 1999, alleges that "the military, at the request of, and with the participation and complicity of Chevron, killed and injured people, destroyed churches, religious shrines, and water wells; burned down houses, killed livestock; and destroyed canoes and fishing equipment belonging to villagers" who were peacefully protesting Chevron's pollution and destabilization of the region.

The trial, which is expected to continue until December, was brought under the little-used, 219-year-old Alien Tort Claims Act. Unocal faced a similar lawsuit for its alleged abuses in Myanmar and settled the case in 2004. But the Chevron case is the first of its kind to make it to trial.

Michael Watts, a geography professor who directs the Institute of International Studies at UC Berkeley, said the political momentum has been building against big oil companies for a long time and the combination of this case, record profits, and the election create an opportunity for reform.

"The case is very important for a lot of reasons in and of itself, even if there was nothing else going on in the industry," Watts told us. "This is a big, precedent-setting case."

Not only could Chevron be hurt financially by the verdict, but the precedent could affect multinational corporations of all kinds that do business with regimes around the world with poor human rights records. And it could fuel political efforts at home to rein in corporate bad behavior.

"If you're running up these kinds of profits, why would you let a case like this go to trial in the first place?" Watts asked.

Chevron officials did not return calls for comment.

Chevron is also facing another landmark trial in Ecuador, where Texaco (which Chevron bought in 2001) is being sued for billions of dollars to compensate for widespread environmental degradation of sensitive rainforests from its oil extraction efforts there, a case in which US courts have refused Chevron's requests to intervene.

Will this perfect storm lead to reform? That depends on the social movements and the political leadership that takes office in January. SFBG

Power possibilities

By Amanda Witherell
› amanda@sfbg.com

GREEN CITY San Francisco's energy future is in flux. On Nov. 4, voters decided the fate of Proposition H, a plan for 100 percent renewable energy by 2040. On the same day, the Board of Supervisors was set to consider a proposal from Mayor Gavin Newsom to retrofit the 32-year-old Mirant Potrero power plant to meet a state mandate for local electricity generation.

The results of both votes occurred after the *Guardian* deadline, but either way, the city's energy policy is uncertain, particularly after serious doubts about the viability of the mayor's proposal were raised at an Oct. 22 Land Use and Economic Development Committee hearing.

The retrofit was hastily developed as an alternative to longstanding plans to replace heavily polluting units of the Mirant plant with new, cleaner, city-owned peaker plants. That plan was derailed after a meeting in May between Newsom and seven Pacific Gas and Electric Co. executives, who were apparently concerned about the city generating its own power.

The Mayor's office calls the retrofit a "bridge" to a renewable energy future and contends it can be cheaper than and as clean as the city's peakers. Yet at the hearing, Mike Martin, who's evaluating the retrofit project for the San Francisco Public Utilities Commission, said no retrofits have ever reached the emissions goals cited in Newsom's proposal.

Jeff Henderson, senior project manager for Mirant, defended the $80 million price tag for the project (which is about $30 million cheaper than the city's plan) but also said that they were "giving a price on a project that's never been done before." Martin said the permits alone would be twice the price stated in a Mirant-commissioned feasibility study.

Chair of the committee Sup. Sophie Maxwell, who represents the district where the plant is sited, cast cost aside, saying that human lives and the lowest possible emissions were more important to her. Her district has the highest incidences of asthma and cancer in the city.

The retrofit would still emit more nitrogen oxide, carbon monoxide, sulfur dioxide, and particulate matter than the city's peaker plants but the Mayor's Office is banking on it operating less, thus emitting less overall. The numbers crunched for the study by CH2M Hill presume Mirant operating about 156 hours a year, though it is permitted for 877 hours. The city has sued the company in the past for exceeding its permitted hours.

When questioned if the 97 percent emissions reduction proposed was possible, Henderson said, "The only thing that leads us to believe that is we had vendors who would say they could meet that under contract."

Maxwell invited three potential vendors to the hearing. All said the industry standard was 90 percent emissions reduction and that it was infeasible, if not technically impossible, to reach 97 percent. To try may even result in a net gain of particulate matter emissions because the plant would need more ammonia catalyst.

But the Mayor's Office remained confident in the project. "The experts that presented before the committee were all experts attached to the CT project, so I would not consider them independent third-party experts," Newsom's director of government affairs Nancy Kirshner-Rodriguez told the *Guardian*.

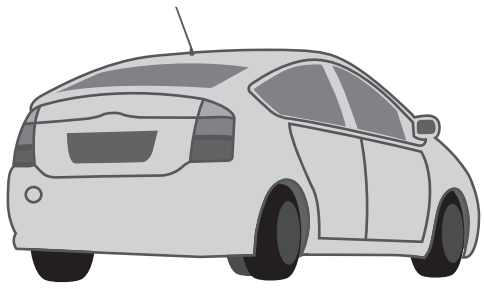
Bruce Schaller, vice president of Kansas-based power company Sega, said he wouldn't bid on this job under the current parameters because, "We would be associated with a project that was a failure."

Tom Flagg, president of Equipment Source Company, said the project was "completely illogical and impossible to do." He pointed out that emissions vary widely. "You have surges in emissions levels. Sometimes it's 94 percent, sometimes it's 84 percent ... A 97 to 98 percent reduction is impossible because in order to maintain that they have 100 percent reduction at times. It's an average."

The need for new power generation in San Francisco has been pushed by the California Independent System Operator (Cal-ISO), but environmental groups have urged the city to challenge that mandate. Former California Public Utilities Commission president Loretta Lynch, who spoke against the retrofit plan at the hearing, told the *Guardian* afterward, "The ISO are ideologues, not engineers. They have no basis in fact that we need any peninsula power production."

Supervisors passed a resolution asking the SFPUC to develop a transmission-only plan to meet Cal-ISO's reliability demands. The SFPUC said it will present something within the next couple of months. SFBG

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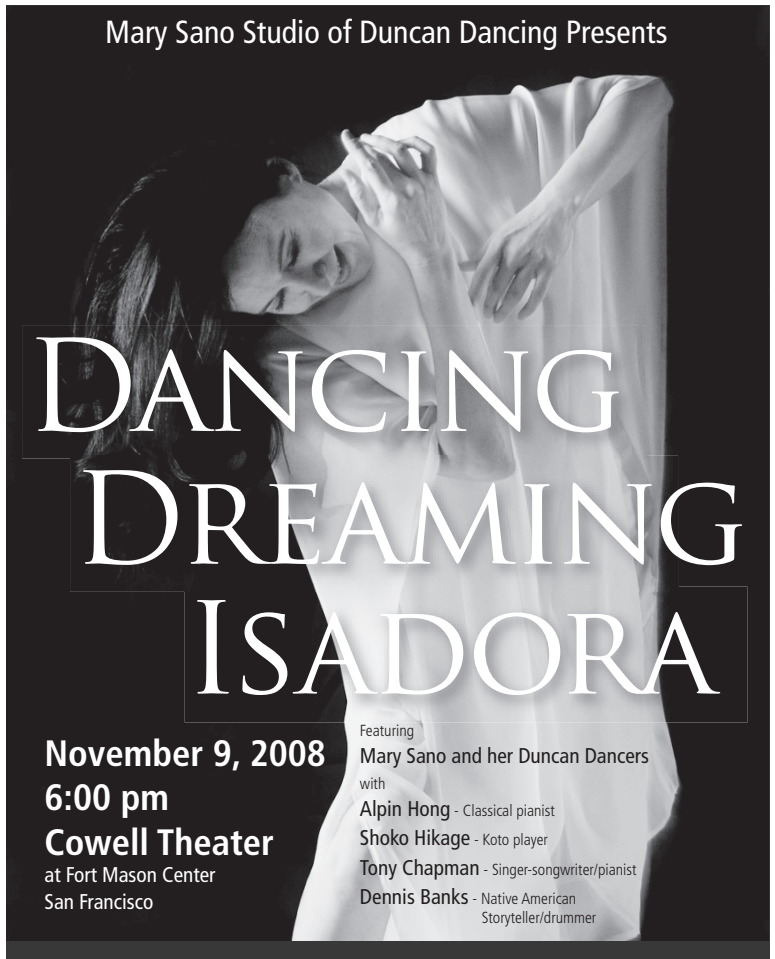
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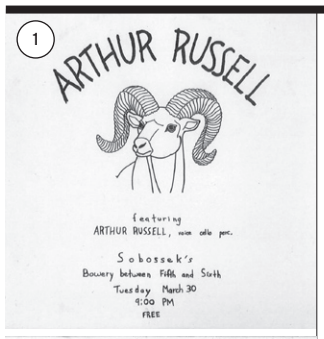
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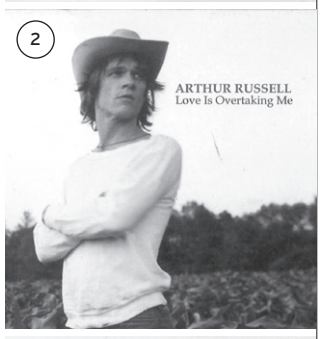
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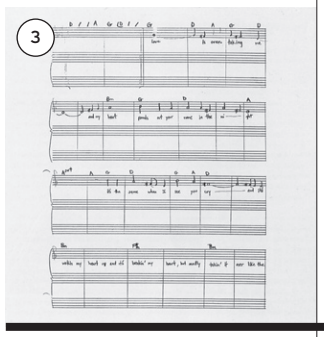
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NOV. 5-11, 2008

ARTHUR

By Johnny Ray Huston
>johnny@sfbg.com

One of the more than a few emotive moments in Matt Wolf's *Wild Combination: A Portrait of Arthur Russell* occurs when Wolf films Russell's life-love Tom Lee listening to an old tape of an uncharacteristically straightforward pop song. A case of great timing: the same song that Lee swoons to can be found on the new Russell collection *Love is Overtaking Me* (Audika), which is being issued just as Wolf's understated, extraordinary documentary receives an SF theatrical run. See Noise (www.sfbg.com/blogs/noise) this week for my interview with Wolf.

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WEDNESDAY
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EVENT/LIT

Leslie Klinger and *The New Annotated Dracula*
With the publication of Bram Stoker's *Dracula* in 1897, the modern vision of the mythic vampire — an aristocratic prince of the undead who seduces his victims with his charm and supernatural powers — was born. Stoker claimed that much of the novel was based on historical fact, a declaration largely ignored by scholars until Leslie Klinger, an expert on Victorian writers, began studying it more closely. The resulting book, *The New Annotated Dracula* (W.W. Norton, 672 pages, $39.95) matches Klinger's previously published works on Sherlock Holmes in terms of careful research. Klinger will discuss the book, which thoroughly examines Stoker's original manuscript and notes. **(Sean McCourt)**

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FILM

46th Ann Arbor Film Festival
The Ann Arbor Film Festival's touring program presents two nights of experimental shorts that lean toward the unusual: people drinking coconuts in Antarctica; toothbrushes flying through outer space like celestial beacons; an animated John Lennon with voice gleaned from actual interviews; the neurotic anguish of writer's block depicted via collage; a visual paean to the magic of snow. Oh, and the struggles of a Croatian nose. The list could go on. Keep an eye out for Thorsten Fleisch's retina-searing electrical experiment *Energie!* (2007), as well as *Anthem* (2006) by Apichatpong Weerasethakul. **(Michelle Broder van Dyke)**

8 p.m. (also Fri/7, 8 p.m.), $6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.sfcinematheque.org

EVENT

"The Return of the Sacred Masculine" with Matthew Fox
I'm not out to ironically praise the *Iron John* stink waves that waft off this event. I'm not sure why I'm drawn to it. Drawing from a selective sense of history, maybe I'm carrying a certain indissoluble if tiny hope that it's possible to discover an atom of insight into what happens when you utter the phrase "the sacred masculine." The only other CIIS event I've attended was a Meredith Monk performance, and while a little more than half of it was embarrassing and not fun, it was also a fair quantity of amazing and great. I'm not going to hold onto my supposed taste so hard I miss out on wacky but maybe cool stuff. See you in the drum circle, brother. **(Brandon Bussolini)**

7–9 p.m., $15
California Institute of Integral Studies
1453 Mission, SF
(415) 575-6175
www.ciis.edu

FILM

Fengming: A Chinese Memoir
Wang Bing's documentary *Fengming: A Chinese Memoir* clocks in at 184 minutes — which is a demure time-span for the director, whose *West of the Tracks* (2002) is a nine-hour portrait of bankrupt factories in northeast China. In the case of *Fengming*, more than half a century of Chinese history lives within its title subject, the writer (and ex-journalist) He Fengming, who tells her life story with riveting detail. A testimony about the punishments and periods of exile inflicted by Mao's Anti-Rightist Campaign, *Fengming* is also a love story, and one of the best of many recent documentaries from China. **(Huston)**

7 p.m. (also Sun/9, 2 p.m.), $6–$10
Yerba Buena Center for the Arts Screening Room
701 Mission, SF
(415) 978-2787
www.ybca.org

FRIDAY
NOV. 7

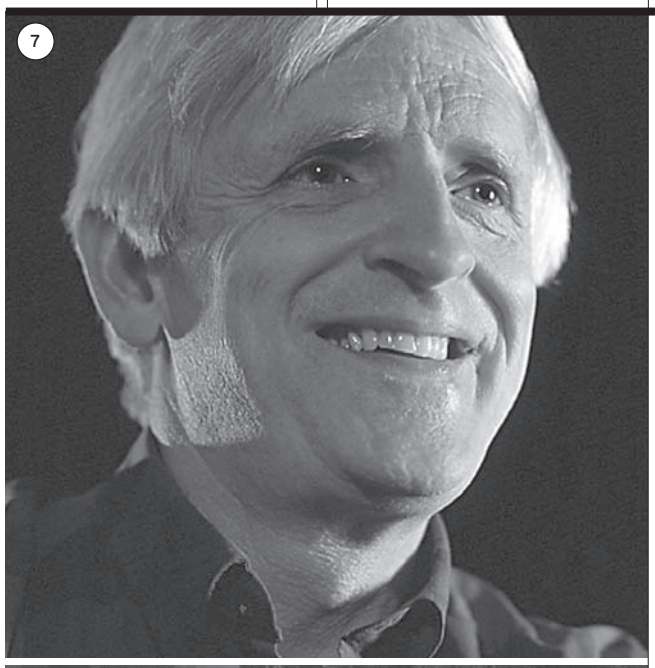
PERFORMANCE

Rita Moreno
Pop quiz, hot shot. Who was the first female performer to win a Grammy, an Emmy, a Tony, an Oscar, and a Golden Globe? Stumped? I'll give you a hint. She likes the "island Manhattan." Rita Moreno shot to fame with her spellbinding portrayal of the conflicted Anita in Robert Wise's film adaptation of *West Side Story* (1961). From there, the fiery, multitalented Moreno found success on Broadway, on television, and on wax, maintaining her reputation as a consummate commanding performer. Now 76 going on 25, the strikingly gorgeous talent is bringing her cabaret show to the intimate digs of the Rrazz Room. Between emotive interpretations of Broadway standards, she candidly recounts lighthearted stories on topics ranging from her childhood in Puerto Rico to her legendary career. **(Daniel N. Alvarez)**

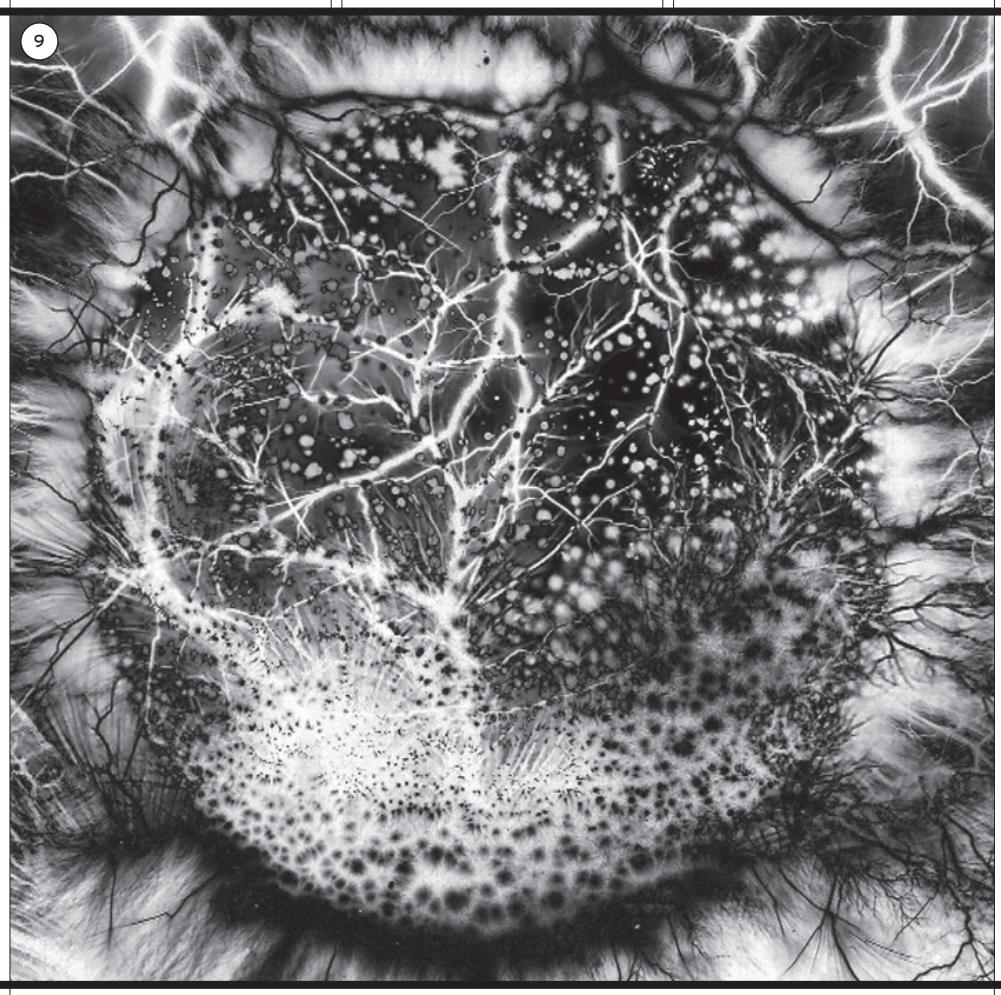
8 p.m. (through Nov. 23), $50
The Rrazz Room at Hotel Nikko
222 Mason, SF
(415) 394-1189
www.therrazzroom.com

CLUB/MUSIC

Club Donuts + B.O.D.Y.H.E.A.T. present Donutheat with Daniel Wang
B.O.D.Y.H.E.A.T., the every-first-Friday dance club at the Elbo Room, has an approach to techno that's earnest, adventurous,


7


8


9


10


11

and mildly academic. This collaboration with Club Donuts' indie-disco "fuck art, let's dance" 'tude — in honor of Donuts' two-year birthday — is less a product of compromise than a meeting of minds and asses. Especially smart is the selection of DJ/producer Daniel Wang, whose recordings are as studied and stately as they are filled with feeling, and whose forward-thinking, backward-looking DJ sets have recently taken him to places such as Vilnius, Lithuania. It's not Balearic — no Ibiza sleaze, please — it's Balihu. **(Bussolini)**

9 p.m., $10 ($5 before 10:30 p.m.)
Elbo Room
647 Valencia, SF
(415) 552-7788
www.myspace.com/donutparty

SATURDAY
NOV. 8

MUSIC

The Faint
For a city of fewer than 500,000 located in the decidedly unsexy prairie region, Omaha, Neb., has produced a large number of influential musicians and groups in the last decade or two, including Elliot Smith, Tilly and the Wall, and Conor Oberst. The Faint burst out of Omaha in the late 1990s, mixing electro, punk, and new wave into a danceable cacophony that helped open channels into the mainstream for groups like the Killers and Hellogoodbye. Their opening act, Natalie Portman's Shaved Head, also plays synth-slathered dance-punk, but with boy-girl gang vocals, irreverent lyrics, and youthful spunk. The space odysseys of hip-hop explorer Dr. Dooom (a.k.a. Kool Keith) round out a multifaceted bill. **(Alvarez)**

7 p.m., $23
Warfield
982 Market, SF
(415) 421-TIXS
www.ticketmaster.com

MUSIC

Corrupted
A Japanese doom-slowcore-sludge-crust band that sings exclusively in Spanish and doesn't take photographs? These dudes should have been championed by avant-garde voices from the get-go. I'll admit that *Wire*'s "Invisible Jukebox" conversation with Editions Mego label head Peter "Pita" Rehberg broke these dudes for me: Rehberg goes off about how inspiring Corrupted — along with the body-annihilating antics of M. Gira of early Swans — are to his own brand of harsh toke digital noise. Of course, it's wrong to aestheticise indigenous practitioners of this sort of brutality. It imposes distance and creates a false sense of escape. This is a heavy-ass cloud of silt and fine-ground glass. Don't breathe too deep, OK? **(Bussolini)**

This is a heavy-ass cloud of silt and fine-ground glass. Don't breathe too deep, OK?

7:30 p.m., $10
924 Gilman
924 Gilman, Berk.
(510) 525-9926
www.924gilman.org

SUNDAY
NOV. 9

FILM

"*Nice Biscotts* and More: New Films by Luther Price"
Luther Price is gay, but you won't be seeing his films on the Logo network or at any gay and lesbian film festival in this lifetime. Price's movies stake out terrain far beyond — some might say beneath — any positive platitudes: realms of extreme yet everyday familial- and self-love and especially hate. Allegedly, people want to be in the movies, but to be in a Price movie is not a flattering or enticing prospect — it's a frightening one. His eye is unsparing. A show of new works by this filmmaker is bound to contain some surprises — the kind that will cleanse your brain-pan and eye sockets after you've ingested too much television or blah experimental work. Check out Dennis Harvey in this week's Rep Picks section for more on Price. **(Huston)**

7:30 p.m., $6–$10
Yerba Buena Center for the Arts Screening Room
701 Mission, SF
(415) 978-2787
www.sfcinematheque.org

MONDAY
NOV. 10

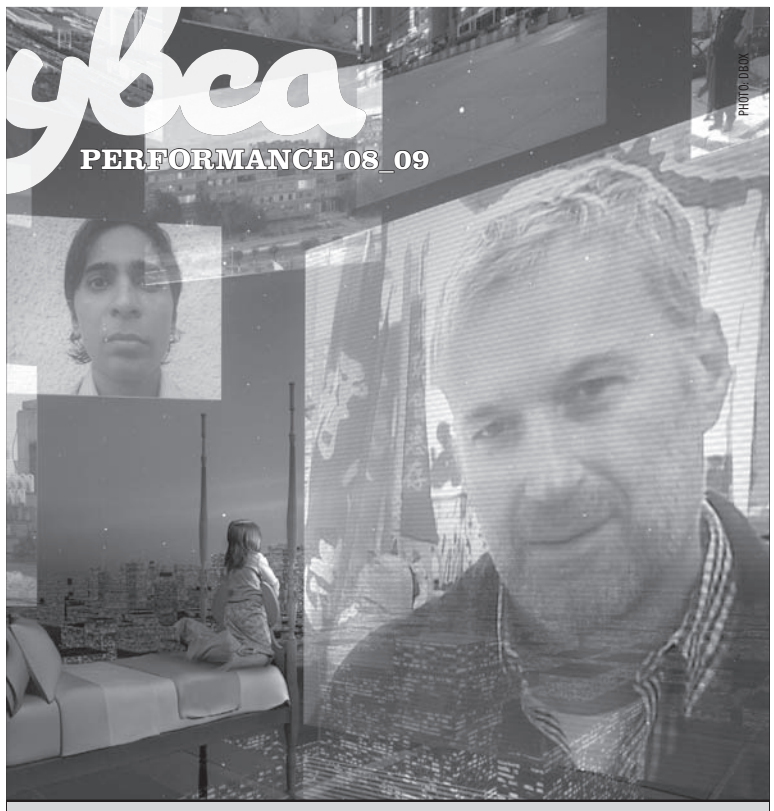
MUSIC

Danzig
Over the last 30 years, Glenn Danzig has become a living legend in underground rock, spawning a cult following with his dark, brooding voice, and the sinister and seductive imagery of his lyrics. From his early days as front man for horror-punk icons the Misfits, to his time with metal-infused Samhain, and finally with the eponymous Danzig, where he's achieved a degree of mainstream success thanks to songs such as "Twist of Cain" and "Mother," Danzig has taken haunting and macabre themes and rendered them with an obsessive sheen. The result: some of the most evil-sounding yet memorable songs this side of hell. **(Sean McCourt)**

With Dimmu Borgir, Moon Spell, Winds of Plague and Skeleton Witch

CONTINUES ON PAGE 22 ››

(1), (2), and (3) Cover art from Arthur Russell's *Love is Overtaking Me* (see "Arthur"); (4) Glenn Danzig (see Mon/10); (5) Rita Moreno (see Fri/7); (6) The Faint (see Sat/8); (7) Matthew Fox (see Thurs/6); (8) Leighton Fong, Anna Presler, and Phyllis Kamrin of Left Coast Chamber Ensemble (see Mon/10); (9) still from Thorsten Fleisch's *Energie!* (see Thurs/6); (10) Daniel Wang (see Fri/7); (11) Luther Price (See Sun/9)
LEFT COAST CHAMBER ENSEMBLE
PHOTO BY BEN JANKEN



THE BUILDERS ASSOCIATION
CONTINUOUS CITY **directed by Marianne Weems**
Thu, Nov 6– Sat, Nov 8, 8 pm // Novellus Theater at YBCA
$30 Regular, $25 Mem/Snr/Stu/Tea

Featuring an interactive website and film clips taken in and around San Francisco, *Continuous City* is a multimedia theatrical performance illuminating our ever-increasing mash-up of global and local lives, as well as our real and networked experiences.

Participate in the production at **www.continuouscity.org**.

BAN 5 MEDIA SPONSOR GUARDIAN



WORLD PREMIERE!
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DELINQUENT
Thu, Nov 13–Sat, Nov 15, 8 pm // Forum
$25 Regular, $20 Mem/Snr/Stu/Tea

Under the direction of Circo Zero founder Keith Hennessy, youth affected by the Bay Area juvenile criminal justice system were trained in trapeze work and other circus arts, and traded skills in dance, poetry and music. *Delinquent* is an extraordinary new theatrical experience offering a provocative new perspective about our criminal justice system and the young people within it.

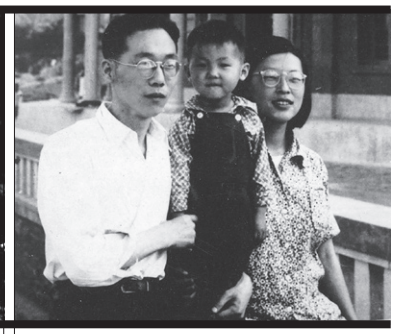
BAN 5 MEDIA SPONSOR GUARDIAN

TIX/INFO: **415.978.ARTS** OR **www.YBCA.org**

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THE SAN FRANCISCO BAY GUARDIAN **PICKS**





Corrupted (see Sat/8) and still from *Fengming: A Chinese Memoir* (see Thurs/6)

PICKS CONT>>

7 p.m., $27.50
Warfield
982 Market, SF
(415) 421-TIXS
www.ticketmaster.com

MUSIC

Left Coast Chamber Ensemble: *Metamorphoses*
Since it was completed in 8 A.D., Ovid's *Metamorphoses* has been reinterpreted by everyone from writers (think Chaucer and Shakespeare) to painters who like depicting babies with snake tails or soaring ladies with trees for arms. Composed and first performed in 1951, Benjamin Britten's *Six Metamorphoses after Ovid* stays true to Britten's themes of disillusionment as Cupid, Apollo, and Icarus come to life via vivid oboe. Tonight, Left Coast Chamber Ensemble interprets Britten's composition, and Candy for the Witch Mouth — a quartet made up of oboe, violin, viola, and cello — debuts some songs. **(Broder van Dyke)**

8 p.m., $15–$20
Green Room
War Memorial Opera House
401 Van Ness, SF
(415) 554-6313
www.chambermusicpartn.org

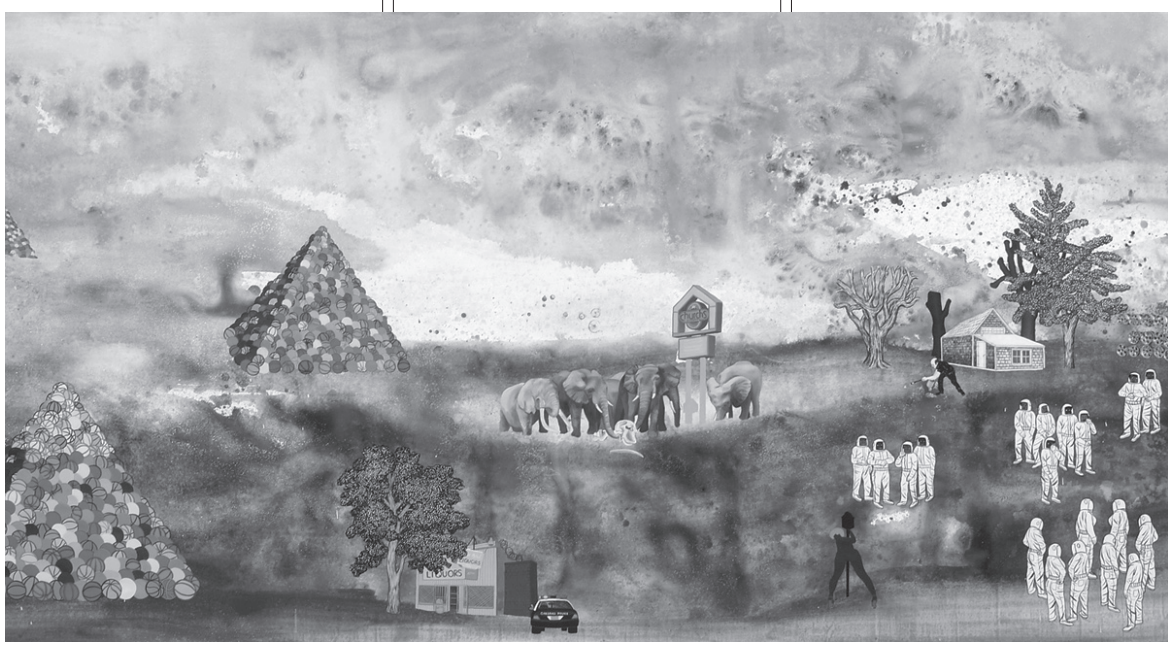
TUESDAY
NOV. 11

VISUAL ART

"The Thinking Body"
Metal rules, dude. In this case, though, the metalsmiths don't wield guitars — instead, they create jewelry, functional objects, and conceptual spaces. "The Thinking Body" aims to showcase a treasure trove of work by American and European metal artists. Nick Dong and Emiko Oye represent the Bay Area, while the broader lineup includes Cornelia Parker, Gijs Bakker, and Otto Künzli. Dong is contributing an installation, *The Enlightenment Room*, while Oye — who also contributes great work to a current group show for SCRAP — presents a gallery where visitors can make their own metal objects. **(Huston)**

10 a.m.–5 p.m. (through Jan. 4, 2009), free–$3
San Francisco Museum of Craft and Design
550 Sutter, SF
(415) 773-7303
www.sfmcd.org

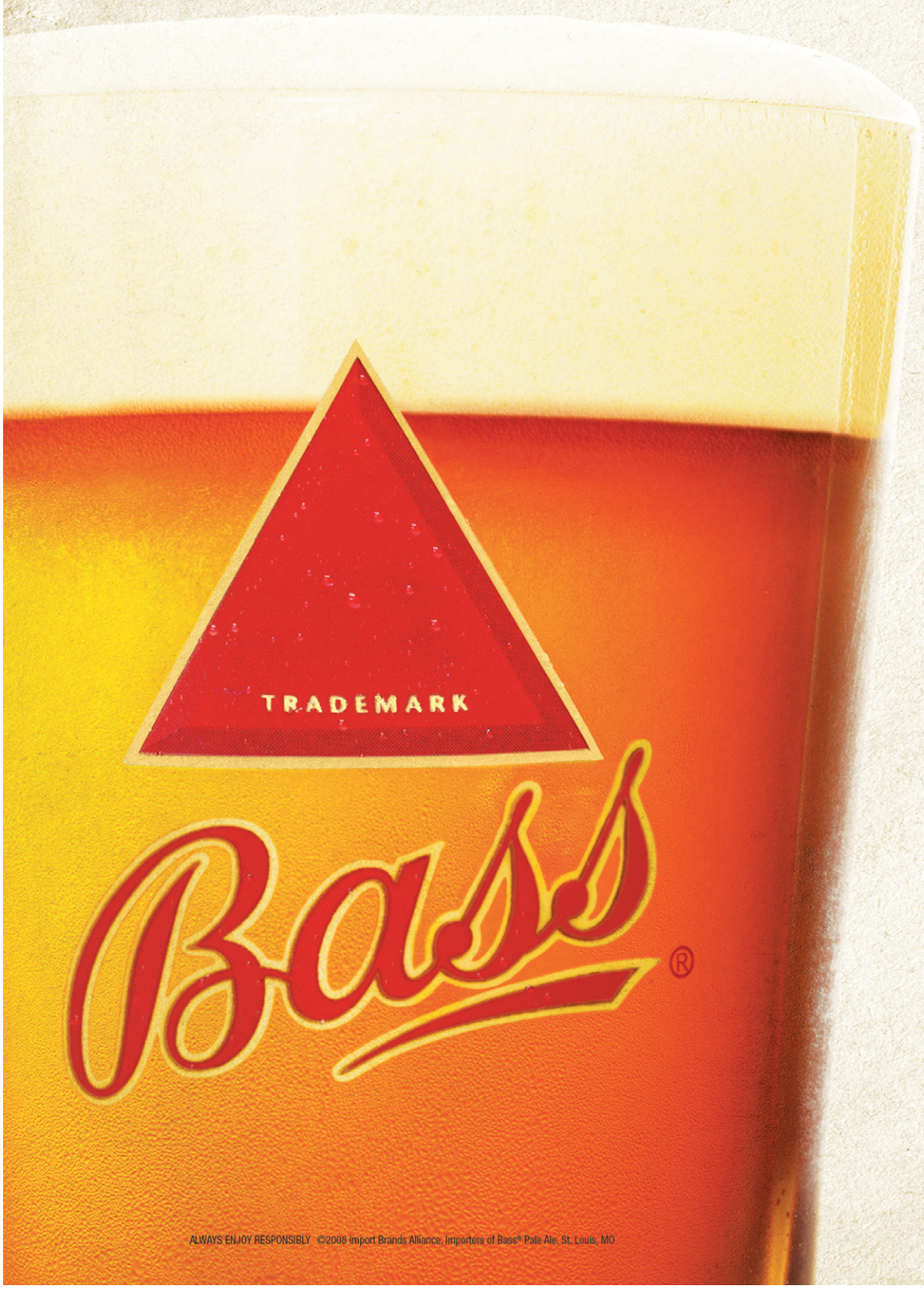
The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



LOCAL ARTIST David Huffman
TITLE *Nomenclature*, 2007, mixed media on paper
BIO David Huffman was born in Berkeley in 1963. Growing up in an activist family — his mother was an artist for the Black Panther Party — he learned that art could be a tool for change and confrontation. Huffman received his MFA from California College of the Arts, where he now teaches. Since taking part in Thelma Golden's groundbreaking 2001 exhibition "Freestyle," he's shown work at many galleries and museums.
SHOW "Dig It!: Paintings and Drawings by David Huffman," Thurs/6 through Dec. 13 (reception Thurs/6, 5:30–7:30 p.m.). Tues.–Sat., 10:30 a.m.–5:30 p.m. Patricia Sweetow Gallery, 77 Geary, mezzanine, SF. (415) 788-5126.
WEB www.patriciasweetowgallery.com

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GOLDIES 2008

THE 20TH GUARDIAN OUTSTANDING LOCAL DISCOVERY AWARDS

PORTRAITS BY SAUL BROMBERGER AND SANDRA HOOVER PHOTOGRAPHY



Welcome to the other side. There's got to be a morning after, and here it is. It brings 14 reasons why the Bay Area doesn't just create its own political discourse — through art, it charts wonderlands and hells beyond any campaign promise.

The *Guardian* Outstanding Local Discovery awards turn 20 this year. The Goldie Awards have manifested as marathon-length award ceremonies, wild parties, and even as formal affairs. They're usually rough around the edges, and always as great as the people they honor. Four years ago, in the immediate wake of George W. Bush's reelection, Lifetime Achievement winner Bruce Conner exorcised a desolate awards night by dancing. This year's awards, in part a celebration of all the winners of the last two decades, are dedicated to his memory.

This year's Goldie winners were selected by the *Guardian*'s Kimberly Chun, Cheryl Eddy, and Johnny Ray Huston, with valuable input from our writers and critics, including Robert Avila, Rita Felciano, and Glen Helfand, as well as members of the Bay Area arts community. The people in this issue turn apartments into stages and art galleries, transform entire theaters into stage sets, and bring the changing face of San Francisco to the screen. They make guitars sing, and in turn they sing like well-tuned strings. They write the history of modern art and poetry. They know the force of a cosmic ray. Join them, and us, on Tuesday, Nov. 11 at 111 Minna — 11/11 at 111 — for a celebration. It's free.

THE WINNERS OF THE 20TH ANNUAL GOLDIE AWARDS

DANCE
Erin Mei-Ling Stuart

FILM
Barry Jenkins
kino21

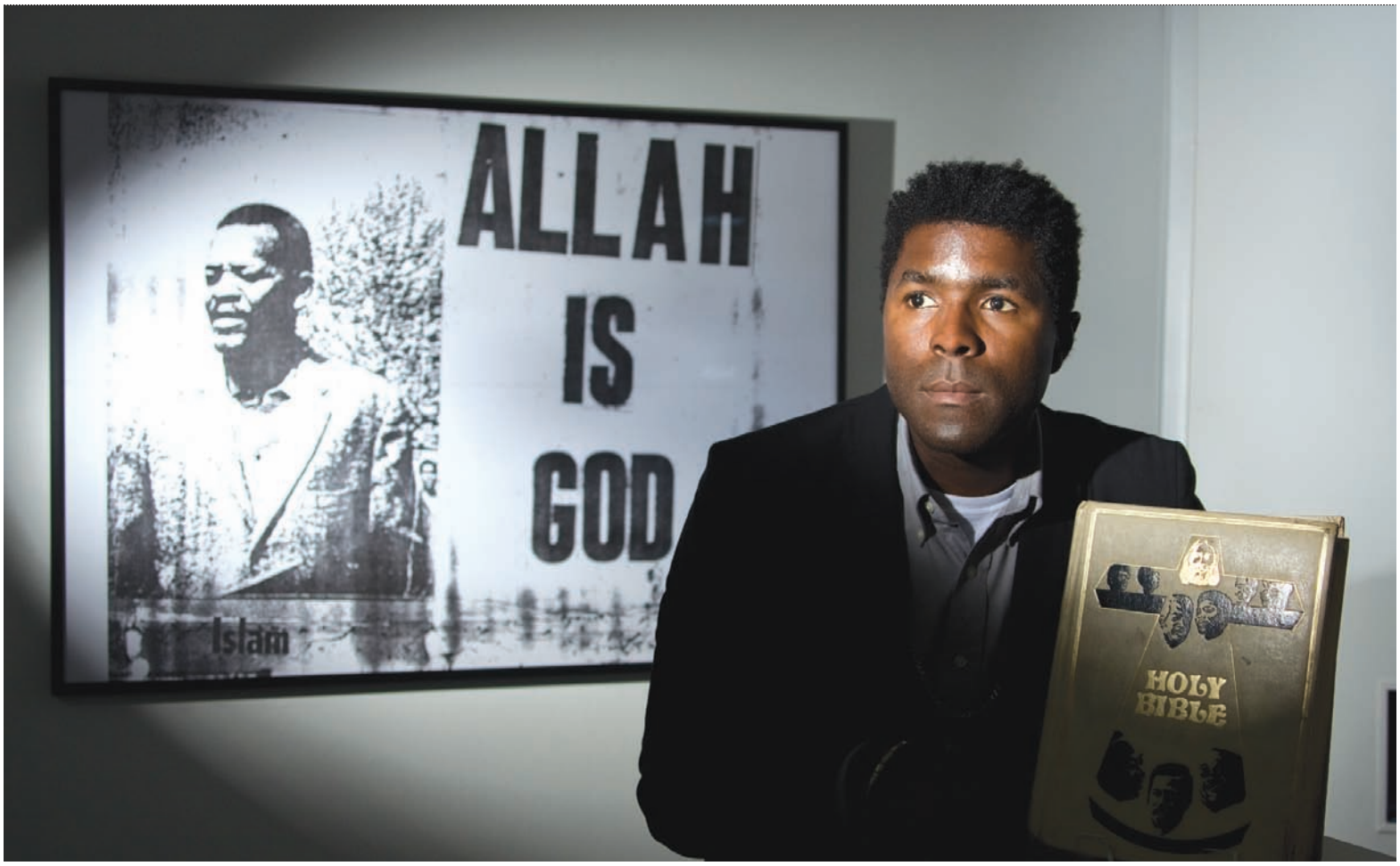
LITERATURE
Bill Berkson

MUSIC
Citay
The Dodos
Jonas Reinhardt
Trackademicks

THEATER
The Cutting Ball Theater

VISUAL ART
Matt Furie
Kamau Patton
Margaret Tedesco

LIFETIME ACHIEVEMENT
Lawrence Ferlinghetti and City Lights Books
V. Vale and RE/Search Publications



VISUAL ART
Kamau Patton

At the cacophonous intersection of Sun Ra's wheeling jazz cosmology, P-Funk's psycho-disco logorrhea, Clarence 13X's alpha-beta-culto Five-Percent Nation, the early '90s vainglorious hip-hop of X-Clan, Isis, and Blackwatch, and *The Throne of the Third Heaven of the Nations' Millennium General Assembly* (1950-64), that sprawling, tinfoil-bedazzled outsider masterpiece by Washington, DC, handyman James Hampton, lies a crazy-ass aesthetic of African American visual and performance culture — the culture of flash. 36-year-old Kamau Amu Patton taps directly into this interstellar shine-on-shine look and feel, jettisoning — or maybe out-transcending — the quasi-theological messages in order to dazzle the mind's eye blackwards.

Consider Patton's *Talk Show* (2007). Two archetypal afrocentric public-access cable hosts, both played by Patton, decked out in on-point dashikis and shells before a pixel projection of Hampton's *Throne*, dissemble circuitous phrases. "Knowledge is the foundation of all that is existence ... You must respect the thing you observe as being real!" one declaims, while the other sighs loudly and eggs him on: "Ah, damn — that's the truth." A little silver prayer bell is rung and a 1-800 number flashes across the screen. Telephone message: "Behold, the light has come! Speak on!"

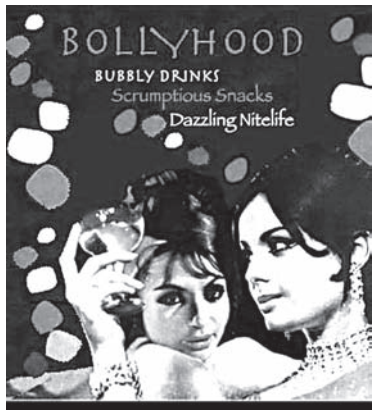
Talk Show's blank parody should dead-end in hilarity for anyone familiar with these types of folks. But the dreamlike accumulation of gaudy signifiers, as well as the sense that this is a completely unexplored cultural trope, rockets the video into more thoughtful realms. "I wanted to point up the tautologies of that kind of discourse, to capture the exact aesthetic while highlighting the circular rhythms of delivery, the language of persuasion," Patton says. "But at the same time I felt a responsibility to perfectly perform these characters, the kind of people I grew up with in Brooklyn, who were on my street corner preaching like that. I really freaked out over getting the sunglasses exactly right."

That will to performance perfection, evidenced in several of his other live works, is grounded in Patton's educational background. He holds a sociology degree from the University of Pennsylvania and completed field coursework at the London School of Economics. "I grew disillusioned with sociology because it seemed the opposite of what I felt I was interested in," says Patton, who educates Bay Area kids on the artistic legacies of their particular communities. "I wanted to start with something tangible, or several things, and use them as a jumping-off point to continuous abstract revelations. It's a generative aesthetic kind of thing. To keep going down a certain illuminated hallway in my work. At the same time, I'm a black man in America, so I have a certain perception or set of experiences that I can draw on as well. I'm definitely drawn to the shamanistic and the kingly — especially African American representations of the kingly. I can go off on what Eric B. and Rakim were wearing on their first album cover for hours."

Other Patton confluences of the statistical and the flashy: his performances as part of the hip-hop and fashion collective Official Tourist; this year's gorgeous self-published book *Edge Theory of Dematerialized Consciousness*, a wiggy, chthonic numerical-poetic tract punctuated by eerie nature photographs; and an unnamed retro-digital-video assemblage, viewable at www.kamau.org, in which Patton, as a voodooistic priest, writhes around a hissing explosion, whose glitchy "digital dropouts" and color-balance freakouts are meant to be Cézanne-like portals into other dimensions. Currently, the Emeryville-based Patton is artist-in-residence at Southern Exposure. He's represented there by a retina-searing collaboration with photographer Suzy Poling called "Glasshouse," which uses e-wasted CRT screens to bend light into hallucination. Behold the warp of truth, infinite. **(Marke B.)**

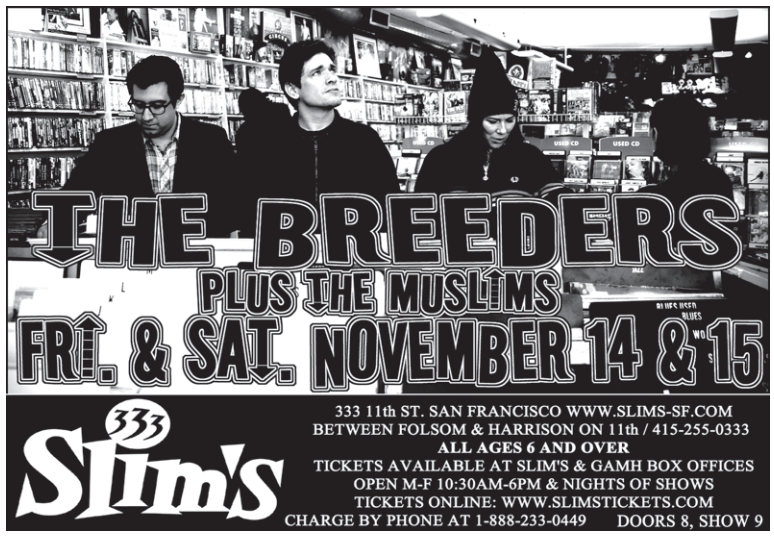
www.kamau.org

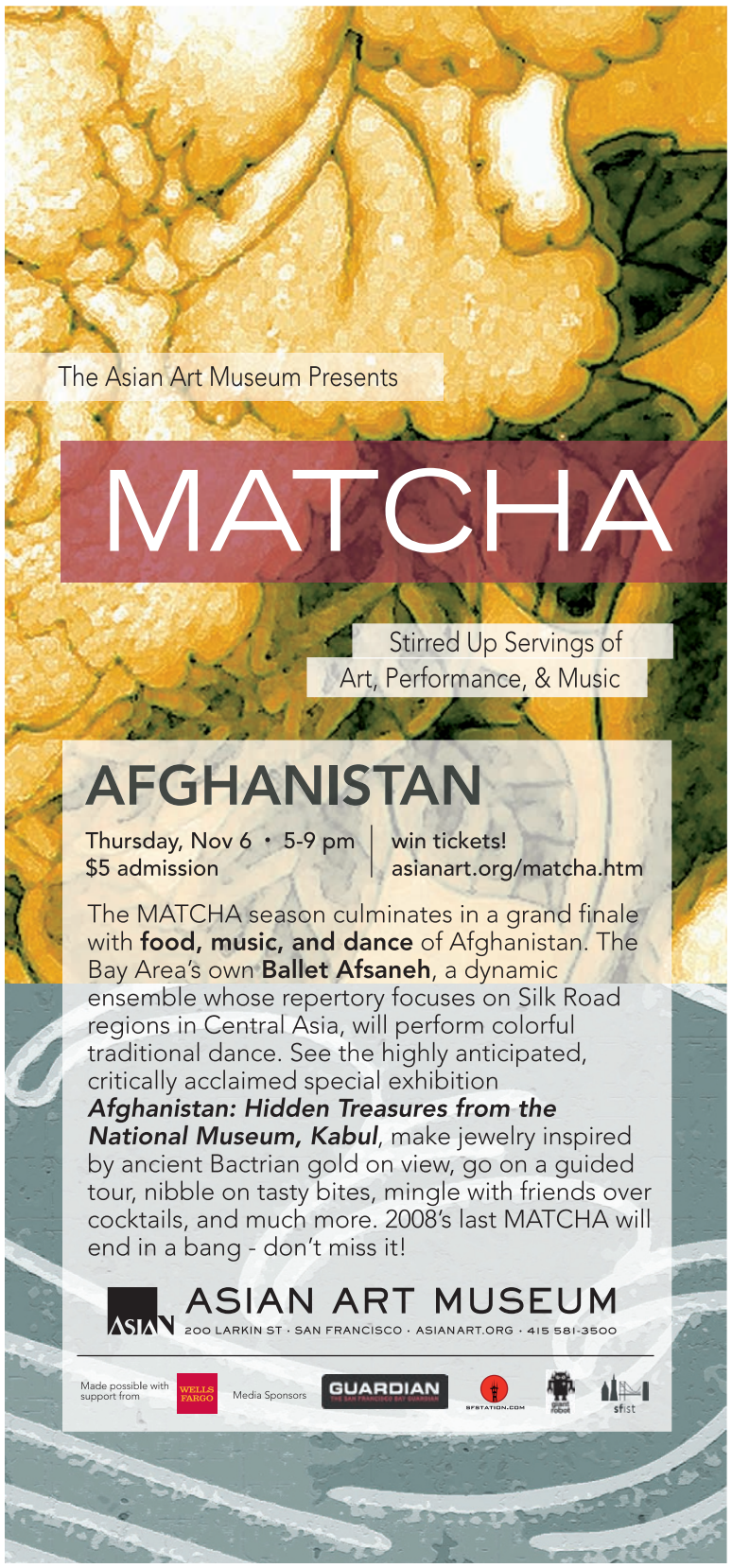
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/calendar.html









MUSIC
Citay

"There's lots of ways to be a *Guitar Hero*. I just think it would be cooler if people tried to be *real* guitar heroes. I want people to find their inner guitar hero."

Amen, Ezra Feinberg. The Citay songwriter freely admits he's never played the game, but we know exactly what he means: why add the competitive veneer of a sporting match to something as inherently pleasurable as playing guitar? Feinberg needed no prod when he started practicing. "I was really nerdy," he recalls of his hermetic early music-making sessions. "I wanted to learn my instrument really well, and I was really into guitar technique, and I used to sit in my bedroom and learn complicated guitar parts like Van Halen."

Then one day he realized, "Wait a minute, it's much more fun and interesting and cool to work on songs and work on playing with different people and in different styles rather than sit in my room."

Metal, classic rock, jazz, fusion, punk, indie, and "weirder" sounds all left an impression, but after putting in time with the Piano Magic collective and the "stonery" Feast, Feinberg seems to have finally found his voice amid Citay's fragrant blend of psychedelia, folk, synth-rock, and AOR. Taking its name from a Feinberg mixtape of songs utilizing that only-in-rock pronunciation ("The Journey song is included, but there's also 'Living for the City' by Stevie Wonder and 'Fool for the City' by Foghat"), the onetime home recording project assumed a life of its own after Feinberg's move in 2004 from Brooklyn to San Francisco, in collaboration with Tim Green of the Fucking Champs, who had previously recorded Feast.

Seemingly bursting full-blown from the brow of a rock 'n' roll Zeus, Citay's startlingly excellent 2006 self-titled debut found a home on Important Records, inspiring Feinberg to tell people "we were their Partridge Family, next to all the found sound shit, Merzbow, Axolotl."

Naturally, Feinberg adds, "The next challenge was to see if these songs could be pulled off live because it was a studio-centric project." But no worries, he managed wonderfully, with the help of, at various times, Green and members of Tussle, Ascended Master, and Skygreen Leopards. The latest additions — following the amicable departure of Jesse Reiner of Jonas Reinhardt and Crime in Choir, and Adria Otte of the Dry Spells (Feinberg also drums with that band of kindred Bard graduates) — are Sean Smith and Josh Pollock of Daevid Allen's University of Errors. And how does he rope in such talented players? "I'm pretty gregarious," drawls Feinberg, sounding like those nerdy homebound practice sessions are far behind him.

Still, judging from the sublimely interwoven acoustic and electric guitars and lushly appointed folk-rock streaked with sweeping synthesizer found on Citay's most recent long-player, *Little Kingdom* (Dead Oceans), perhaps the onetime bedroom-rocker's guitar hero — and musical visionary — days are here to stay. **(Kimberly Chun)**

Citay perform at the Goldies party, Tues/11, 9 p.m., free. 111 Minna Gallery, SF. (415) 974-1719, www.111minnagallery.com

www.citay.net



LITERATURE
Bill Berkson

Bill Berkson's poetry is a tortoise-and-hare countryside — no one's watching the clock, although it's lunchtime in early fall. When you read his poems, you say, "They're doing it for me, I'll do it for them." His life in art (first as a self-described "kid on the scene of the first New York School," later as a sleeper cell in the New York–Bolinas "axis of poetry evil") could be signified by a freshly minted tarot card: Collaboration. See the new magic of this year's *Bill* (Gallery 16 Press, 45 pages, $25), with Colter Jacobsen's great two-way mirror drawings and Berkson's fugitive lines spun in juvenile detective silk. Bring your own tightwire.

A teenage crystal hanging by a thread — or as he puts it, a "human blood medallion" — spins through Berkson's folio. An alphabet of poets and artists from Ashbery to Guston to Waldman to Warsh shows up in his prism, ricocheting light — "a puzzling brightness" open at all points where points leap into the second dimension. "Bands of distracted emotion snap" their fingers to a Hart Crane tune: "I have no system / but there is a motor," Berkson writes in the 1973 Angel Hair collection *Recent Visitors*, "primitive / American / sophisticate." And yet: "I insist on the poem having its own life, its own existence," he explains over the phone during a recent visit to Los Angeles, where his son Moses Berkson's photography is on view at Constant Gallery.

What about Berkson's art writing? His reviews read more like travelogues, with an equivalent claim to autonomy. In 2003's *The Sweet Singer of Modernism & Other Art Writings* (Qua Books), he gives form to "the parallel text" through a string of dispatches from *inside* paintings. The poet's eye becomes a 360-degree liquid camera *unfreezing* Franz Kline's bridge spans: the paint is wet to us. Elsewhere, in reviews and in last year's *Sudden Address: Selected Lectures 2001–2006* (Cuneiform Press, 114 pages, $10), there's a sweet-tooth accuracy of description — Wayne Thiebaud's SF Victorians are "each a different pastel tone like those of Necco wafers" — paired with fluent shoptalk. It's so much fun to be here.

"Functionally, art writing serves as commercial expository prose," Berkson explains. It's often a portrait of the artist painting portraits of the market, and that's why Berkson left it behind, mostly, for 15 years. (*Artforum* buttonholed him for monthly reviews in 1984. "Arrogant as ever," he explains, though at first it's easy to mistake *arrogant* for *elegant*, "I thought I could make a little difference." Later: "I love to describe things — something that *stays still...")* Yes, for Berkson, "the sentences in a review turn up in a kind of order," but here comes the doozy: "Cracks in the order may show an alertness to, and duplicitous tolerance for, the actual chaos occurring in the mental space between the reviewer and the work."

What's throwing all that heat called "actual chaos"? The birth of trust? Berkson's pages are like starlit nights above the suburbs — to their own devices left, eyeing attic windows in Transylvania, they're at home among "a host of secret, ephemeral, and often unspeakable perceptions." Best of all is their mysterious shimmer, which appears when an older writer gets replaced by a younger experience. A snapshot of Berkson's out-of-body landscape as seen from the air: rivers of molten brass with tributaries of friendship bridged by action. Wonderful stuff. A great deal of valuable work. Fifty years of slow-dawning epiphany. **(Julien Poirier)**

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DANCE
Erin Mei-Ling Stuart

When Erin Mei-Ling Stuart packed her bags to leave her hometown of Fresno in 1992, she included her viola — because she had won a scholarship to the San Francisco Conservatory of Music. Here, however, she played so much that she developed tendinitis and had to take a break. That's when dance kicked in. Big time.

The viola went into the closet, and Stuart started to study modern dance — she had dabbled in ballet as a child — first at City College and then in just about every studio she could find. She turned herself into a liquid, sensuously vulnerable performer who learned to work with anybody who piqued her interest. Some were choreographers who sought direct input from their dancers — Erika Chong Shuch, Jesselito Bie, Stephen Pelton, and Chris Black — while others, like Nancy Karp, Jennie McAllister, and Deborah Slater, created along more traditional, formal lines.

Stuart learned from both approaches and expresses no preference. "There is such freedom when you can make up movement, but also it's wonderful when you can just show up and dance," she explains.

Along the way, Stuart started to choreograph, often creating vignettes with casual looks that belie the attention to detail behind their making. These sketches and miniatures are frequently funny, evoking not a guffaw but a chuckle. They bring to life characters we probably have known or whose experiences we have shared. And Stuart does so without a word — she works purely through movement. Remember your prissy elementary school teacher and the know-it-all class brat? Stuart did in *Continuing Education* (2006).

Have you ever been in an elevator with one other person so different from yourself that you felt creeped out? Stuart has, in *Between Floors* (2002). Do you walk in a neighborhood of lost souls who nonetheless furtively relate to each other? You'll recognize its inhabitants in *Songs for You* (2004). And do you live with roommates? She does in her most recent work *Keyhole Dances.*

Stuart freely confesses that her commitment to create formally cogent dances "rubs up against a desire to examine often overlooked aspects of everyday life," and that she likes to work with "the shared intimacy of daily experience." She knows that she is old-fashioned that way. "I can't help it," she says. "I like to make dances about relationships."

What she sees — on the bus, on the street corner, in the coffee shop — is us, more or less bungling our way through the day-to-day grind. That's where she gets her material. If there is a political component to her work — and I happen to think that there is — it is an implied criticism of the social institutions to which we commit ourselves or by which we let ourselves be trapped.

Stuart does skewer, but does so gently, focusing on the mess humans manage to create for themselves. For her recent excursion into a mess — Sara Shelton Mann's *My Hot Lobotomy*, which looks at the difficulty of staying sane given our environmental policies — the dancer took her viola out of the closet. **(Rita Felciano)**

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FILM
Barry Jenkins

Barry Jenkins' *Medicine for Melancholy* was one of the biggest successes of this year's San Francisco International Film Festival, but it almost didn't happen.

"We shot the movie fast and thought maybe we could pass it around to friends," Jenkins says. "I started cutting it and said to myself, 'This is really coming together. Fuck it, let's try to get it into the San Francisco International Film Festival.' I looked on the website and the deadline had already passed. But I'd stopped (San Francisco Film Society Executive Director) Graham Leggat coming out of the bathroom at another film festival — it was rude, you should never stop someone coming out of the bathroom — and he remembered me and gave my film a fair viewing. God bless him."

Medicine For Melancholy, Jenkins' first feature, is a love story about Micah (Wyatt Cinach) and Jo (Tracey Heggins), two black San Franciscans who come together and fall apart over a 24-hour period. Race, displacement, and resentment play into their affair in surprising and subtle ways.

"I had the idea for this movie years ago," Jenkins says, "and I'd placed it in Chicago or New York City, but to me the city had to be a character. That could only be San Francisco. It would be silly for Micah to be so into Jo in New York or Chicago. [Meeting] Jo here makes him like an explorer in the Amazon who has come across an endangered species. He wants to run everything that's happening, to him and the city, by her. If he would shut the fuck up, he could get the girl."

Though framed as a romance, *Medicine* tackles one of the most pressing — and overlooked — issues in San Francisco: black people, and the city's lack thereof.

"Micah is based on this person I became after my first functional interracial relationship dissolved," Jenkins says. "When I moved to San Francisco, I was viewing the city through the prism of this relationship, living in this great, multi-culti San Francisco. When that relationship ended, San Francisco became a different place. There's a great indie arts scene here, a great indie music scene, but they're predominantly, if not entirely, white. You don't consciously become aware of it until one day you look around and say, 'Oh shit, I'm the Last Black Man on Earth!'

"The question became: Is there a place for me as a black man in San Francisco? Sure, there is. In LA, I couldn't write for two years. I come to San Francisco and over the first eight months, I'd written five screenplays. One of which became my first film. But it seems like nothing can stem the tide of the migration of all people of a certain economic background — people who've had to leave San Francisco, and who are now commuting to keep the city beautiful for people who make tons of money.

"For a time, there was a proliferation of gentrification in San Francisco, but it is shifting to displacement, and not just displacement based on race, but displacement of anyone who cannot afford to live here. And I think the reason it has proliferated is because not enough folks have taken the city to task. There have been folks, like the *Guardian*, who write about this shit all the time, but a lot of folks have been afraid to speak out."

This writer is here to tell you: it's not too late.

(D. Scot Miller)

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FROM LEFT: KENNY HOPPER, JESSE REINER, AND DAMON PALERMO

MUSIC
Jonas Reinhardt

He doesn't seem like someone who'd perform at an arena, but Jesse Reiner's aural ambitions as a contemporary Krautrocker are Wembley-sized. "I would love it if we were playing in stadiums," he says of his solo synthesizer project, Jonas Reinhardt, citing no interest in celebrity but expressing a deep amazement at the apparent scale of Tangerine Dream's gigs in the '70s. "They were a big band! It amazes me that people had that much patience for that."

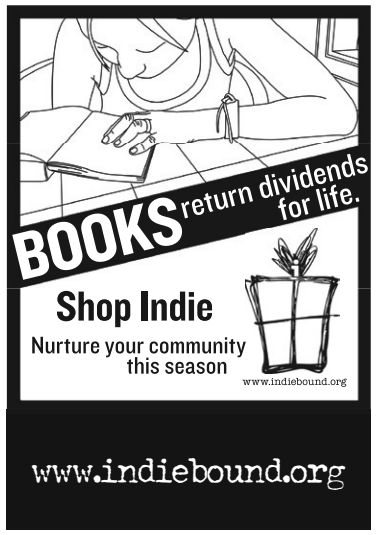
This amazement folds neatly into Reiner's shimmery present-day endeavor, which only recently, with the advent of Norwegian space-disco and the West Coast's various strands of tripped ambient, did he feel might draw any audience at all. It's clearly a liberating undertaking for the Berlin School enthusiast: much of our conversation at a bar in the Mission is gladly given over to his influences, ranging from Klaus Dinger's caveman-like "motorik" drum sound in Neu! to the heavenly, droning thrum of White Rainbow up in Portland, Ore. Many may know Reiner for his synth and guitar contributions to Ascended Master, Crime in Choir, and Citay, which he left earlier this year. While his first record for Kranky as Jonas Reinhardt is deeply influenced by German electronic sounds, the project in no way sounds like a non sequitur alongside his other bands.

It was some time ago — the mid-'90s — when Reiner was won over by analog synths as a college student, discovering such electronic/ambient innovators as Michael Garrison, Klaus Schulze, and Manuel Göttsching. He and a friend entertained the idea of making a record they could pass off as a lost recording by two imaginary Düsseldorf academics: "Wilhelm Freuder" and "Jonas Reinhardt."

The moniker has become useful again as a vaguely defined face for the launch of this new project. As Reiner describes it, Reinhardt is a "suave European guy who makes very continental, European-type electronic music and lives in Monaco." Goofy as the premise is, placing the project's image at a remove from the actual musicians behind it has proven appropriate, as Jonas Reinhardt is a solo endeavor in the loosest sense of the word: performances have happened as a trio with Damon Palermo of Mi Ami on drums and Kenny Hopper, also of Crime in Choir, on bass. Just recently, the band took on a fourth member in guitarist Phil Manley of Trans Am and the Fucking Champs, who provided tape treatments for the project's debut, which Reiner recorded himself.

The full-length, Reinhardt's second release after this summer's *Modern by Nature's Reward* EP on iTunes, is a shiny, cerebral pleasure where the synths hiss and gleam through a set of tunes that often feels as improbably bubbly and vintage as Matmos' recent all-synth undertaking, *Supreme Balloon* (Matador). There is grit to the Reinhardt beat, however, and its sound takes on a more danceable form live, as could be seen at its YouTube-d Big Sur appearances, the first of which was an after-party gig for Kraut legends Cluster. Basic tracks have begun for the next record, which Reiner predicts will be more beat-driven. For a fictional character, Reinhardt is quite eager to collaborate, too: Reiner hopes to record various "Jonas Reinhardt and So 'n' So" discs in the coming months and years. **(Michael Harkin)**

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VISUAL ART
Matt Furie

There is no emoticon that captures how it feels to look at Matt Furie's art. But if anyone could create one, it would be Furie. Funny, frightening, disgusting, and endearing all at once, his drawings and paintings and comic books are both direct and unpredictable.

This past year brought a number of new shows by the self-described "Lord of Moldovia," who has brought space-hopping creativity to Bay Area art over the last five years. "Nature Freak" at Jack Fischer Gallery blasted the 49 Geary first-Thursday crowds with sexually graphic and seriously morbid imagery — but in a good-natured way. Vine-veined creatures cradled infant-size mates. A cadaverous Mother Nature and a two-legged beast with a beaked asshole for a head took a doggy-style page from *The Joy of Sex*. "I researched the Black Plague, and thought about the whole modern dilemma," Furie explains with typical low-key candor, as we sit outside a Russian Hill café and watch people yammer into cell phones on their way to the gym. ("This is an *SF Weekly* neighborhood, people here don't read the *Guardian*," he jokes.)

No Bay Area art show this year matched the uncanny pleasure of Furie's show "Heads," at Adobe Books Backroom Gallery. He crammed the small space with hundreds of drawn or painted heads, solo and in groups: a scrappy chick (as in female bird) with a sideways ponytail and a heart-shaped pendant; frogs and gators with mirrored shades; a triple-scoop ice cream cone sporting a bereft expression; a tough and pissed-off hot dog with an ear-piercing; hamburger-bun eyes. An installation that crammed stuffed animals beneath a giant fan evoked Mike Kelley, but Furie's deeper passions run from Hieronymous Bosch and Pieter Bruegel ("He's the master") to R. Crumb and Charles Schulz. Beneath the comic imagery — and within his talent for rendering personality — lurks truly imaginative social commentary. "There's a balance between having fun and being conscious of the views I have," Furie says. "I'm concerned with ecology and animal welfare. It comes out, but I don't want to do it with a heavy hand. I want it to sneak up on you."

Attention readers: Also in 2008, Buenaventura Press published *boy's club* and *boy's club #2*, where the artist (who appreciates the absurdity of the Geico gecko and of Mystery from VH1's *The Pick Up Artist*) uses a *Sesame Street* palette to render the antics of a Furie-ous four: easygoing and smart-assed Andy, stylin' and energetic Bret, prankish and party-ready Landwolf, and everyman-with-a-frog-face Pepe. Unlike the many unnamed characters of "Heads" — a good-natured mass portrait of San Francisco hipsterdom that's greater and perhaps more good-natured than its subject matter deserves — the comic-book bros of *boy's club* are drawn from aspects of Furie's personality. "I'm going back to a time in my life when I didn't think about factory farming," he says. "Growing up in Ohio, I did a lot of goofing off indoors."

From the growing number of endangered species to the perils of a champagne-and-SpaghettiOs diet, you can count on Matt Furie to get it all down on paper. "It's better than working in a slaughterhouse," he admits. "Or being a politician." **(Johnny Ray Huston)**

www.myspace.com/mattfurie



FILM
kino21

There is an Alfred Jarry quote at the top of kino21's Web site: "It's always those who can't who try." Jarry's pithy observation might seem like a backhanded compliment on what motivates the underdog, but it also nicely encapsulates the risk-taking and politically provocative sensibility that kino21 founders and organizers Irina Leimbacher and Konrad Steiner bring to their screenings. "We wanted people to see films as a community, to talk about them as you see them, rather than about them, privately," reflects Steiner over the phone. "It's always hot and cold — it depends on the show. It's hard to say if the goal is ever reached, but the point is that we have consistently been showing these films."

Leimbacker and Steiner joined forces last spring to create a more moveable and multivalent forum for the kind of curatorial work they had been doing together at San Francisco Cinematheque from 2003-06, when Leimbacher was associate curator, and then artistic director, and Steiner was on the curatorial committee. Since their inaugural screening of Yvonne Rainer's *Journeys From Berlin/1971* (1980), a freewheeling personal investigation of the psychic and political fallout of violence, kino21 has presented films by canonical members of the avant-garde such as Chris Marker and Warren Sonbert. They've also expanded cinema through events such as the New Talkies or Neo-Benshi Cabaret, and their multimedia reinterpretation of Jarry's *The 10,000 Mile Bike Race*.

While kino21's array of events is certainly eclectic, Leimbacher and Steiner pay attention to the order of things when filling out their calendar: the question of how different screenings will resonate with or deflect off each other is always kept in mind. One example: *Schindler's Houses* (2007), Heinz Emigholz's meditative portrait of modernist architect Rudolf Schindler's constructions, was screened on the heels of a double bill consisting of Kamal Aljafari's *The Roof* (2006) and James T. Hong's *This Shall Be a Sign*, which both investigate the Palestinian-Israeli conflict by way of architecture and urban development.

Even when programming older work, such as last April's screening of Bruce Baillie's rarely-exhibited 1970 *Quick Billy* or Guy Debord's *Society of the Spectacle* (1973), Leimbacher and Steiner aren't, in Steiner's words, "trying to recuperate or resuscitate someone's reputation, but to show their continuity with the present moment." As he puts it: "To draw historical work back and make it relevant, rather than nostalgic — that's what we hope to accomplish."

Kino21's most ambitious and certainly timely project is the current five-part "How We Fight" series. Evoking Frank Capra's *Why We Fight* series of World War II-era propaganda films for the United States, "How We Fight" presents international works that investigate the various ground truths of those doing the fighting. "We wanted to show films that looked at war, but not from some specific ideological or moral perspective," Leimbacher explains. "Instead [they] actually explore and visually convey the experience of what it means, in the short and long run, to be a soldier." From Joseph Strick's historic interviews with My Lai veterans, to recent footage shot by soldiers and mercenaries on the frontlines of Iraq, to Stefano Savona's controversial, diaristic portrait of Kurdish terrorists, the films in "How We Fight" demand an honest emotional as well as critical response.

A forum for this sort of critical engagement with aesthetics, in fact, is exactly what kino21 creates. "There's an aspect of art where we use it to better our lives. But there's another aspect where we use it to investigate our lives," Steiner says. "We try to do the latter." **(Matt Sussman)**

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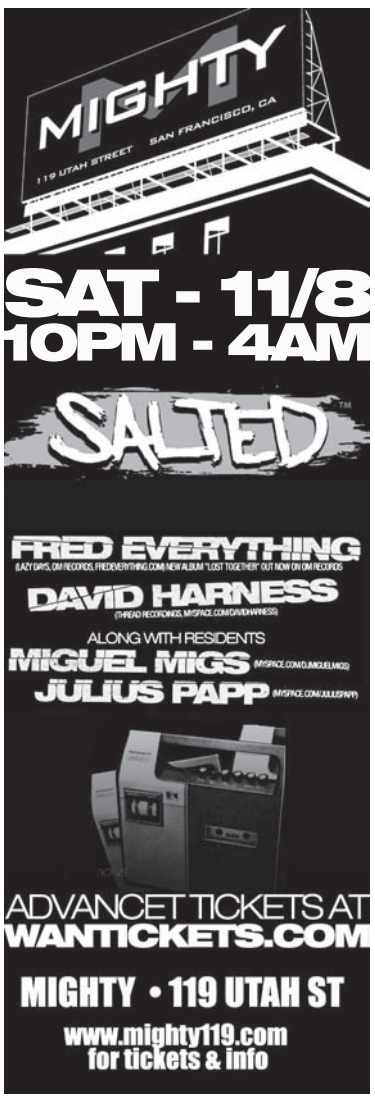
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MUSIC
Trackademicks

"You have different buzzes in different circles," Trackademicks says. "But when everyone's talking, it sounds like one big noise."

Few know this better than the 27-year-old rapper and producer born Jason Valerio. In San Francisco and Berkeley, the Alameda native is known as a conscious hip-hop performer whose sound embraces electronica,'80s R&B, and new wave. In Oakland, where we're chatting in his Cool Collar Scholar Productions studio, Trackademicks is perhaps better known for production, making beats for hood rappers like J-Stalin and Mistah FAB.

"FAB put me on," Tracks says. "I gave him a beat disc. He called back hella juiced. I started running around with him, meeting everybody out here." FAB, however, disputes this account.

"He put *me* on," FAB says, laughing. He used six of the beats on *Son of a Pimp* (Thizz, 2005). "He gave the album that twist where people will always remember it."

"He reminds me of the Neptunes," Stalin says. "He ain't the average hip-hop producer. He produces techno."

Though he finds it imprecise, Trackademicks is used to the "techno" tag.

"I don't do techno," he says. "But people aren't sure what to call it. What I produce for myself I don't give to people. I match what I do with what they do. I won't give someone a track like, 'Go rap on this,' and they've never rapped over 160 BPM. There's a right way to do everything."

This approach is evident on Track's midtempo number on Stalin's new *Gas Nation* (Livewire/SMC), "Millionaire Status," which highlights futuristic soundwaves atop the '80s-style 808 drums that characterize Stalin's music — a perfect blend of what they do. Like Tracks says on his own song "Grocery Bills," "I get mob when I make instrumentals."

Even as he's branched out nationally, producing for Kid Sister and Phonte of Little Brother, among others, Trackademicks is primarily an artist, working solo and with his crew, the Honor Roll. While shopping for an album deal, he's about to drop his first official solo release — a 12-inch, "Enjoy What You Do"/"Topsidin'" — on the Fool's Gold label. With its improbable throwback chorus — from Wham's "Wham Rap" — and an electronica/go-go-style groove, "Enjoy" is one of the most original hip-hop tunes I've heard lately. Its quotation of Digital Underground's "Doowhutchalike" is apt: like DU, Tracks combines streetwise knowledge with more uplifting themes.

"My aim is to build bridges," he says. "I'm black and Filipino. I feel at home in a lot of places.

"My goal is to have every kind of people at my shows," he continues. "Not just every race — let's go deeper. It's about class, about culture. People *say* they want everybody, but how are you speaking to them? I'm taking steps to speak to different audiences." Part of his success has been avoiding preachiness in favor of celebrating the typical joys of rap — girls, cruisin' around, looking sharp, having skills.

"Kids believe the hype," he says. "You should let them know — you need a job to live. We have a responsibility as artists to report the truth, all sides of it. The important thing is to articulate, to communicate all facets of a person as opposed to one thing."

As for his own multifaceted artistic life, Trackademicks is content. "I don't worry anymore. Real recognize real, game recognize game — that's how it's going to be." **(Garrett Caples)**

www.trackademia.blogspot.com



THEATER
The Cutting Ball Theater

If you were at the latest Cutting Ball show, *avantgardA-RAMA!*, you entered a theater that looked like an art installation, already buzzing and flickering with video images on a screen suspended in front of a shimmering mirror-box set, accompanied by a soundtrack of voices and droning tones. It was like some serenely wicked room in a purgatorial funhouse, where all you've been and all you might become could be reflected at you, from every possible angle, ad infinitum. As it turned out, it was an environment perfectly suited to the material sharply staged that evening: three short experimental plays on war, power, and betrayal by three women writers — Gertrude Stein, Suzan-Lori Parks, and Eugenie Chan — whose bold narrative loops and lacunae literally rebounded off the walls.

The stylish, jarring, exhilarating effect**:** our sleepwalking world was dramatically distilled into fractal-like figures that somehow made it real again. This is the oblique strategy of the Cutting Ball Theater, a passionately intelligent and skillful company with a declared commitment to poetic truths over superficial naturalism.

As it approaches its 10-year milestone, Cutting Ball transitions from dogged itinerancy into luxurious residency at Exit on Taylor, a satellite stage of the Exit Theater complex in the Tenderloin. Much as a ball rolls forward by turning full circle, the move marks something of a return for the company, which launched its career in a production of Richard Foreman's *My Head Was a Sledgehammer* at the Exit-sponsored San Francisco Fringe Festival in 1999.

"That was the last time you had to stand outside at 3 in the morning and camp out," associate artistic director and actor Paige Rogers recalls of that time, before the Fringe established its lottery system. Rogers, and husband and artistic director Rob Melrose, established both the company and a family that year, more or less simultaneously. Melrose did the camping out and rehearsed the play by night at an Alameda Catholic school where Rogers was teaching music.

(As with many a start-up theater, overlapping accommodations was the name of the tune: when the school's principal expressed surprise at happening upon a late-night rehearsal of Foreman's madcap dream-world in the kindergarten, Rogers deflected further inquiry by joyfully announcing, "Marilyn! I'm pregnant!")

Cutting Ball has mixed new plays and "re-visioned" classics ever since. The visual metaphor is apt since Cutting Ball productions are nothing if not strikingly designed. For years, the company has had a talented core of collaborators that includes designers Heather Basarab (lights), Cliff Caruthers (sound and electronic music), and Michael Locher (sets). Together in close collaboration with the astute, Yale-trained Melrose, they regularly produce some of the best designs to be found on any Bay Area stage, large or small. Add artistic associates like playwrights Kevin Oakes (2003's *The Vomit Talk of Ghosts*) and Eugenie Chan (whose *A Bone to Pick* was a highlight of this theater season), as well as dependably strong acting from Rogers, Felicia Benefield, Chad Deverman, David Sinaiko, and David Westley Skillman, among others, and you have the makings of some great small theater.

The new residency marks another return. Its ninth season will be inaugurated by a rarely staged early play by Eugène Ionesco, *Victims of Duty*, a work Melrose says he's waited 15 years to direct. Centering on the abrupt crisis-ridden invasion of a bourgeois couple's placid bubble-world and their equally staid conceptions of theatrical art, *Victims* is a fever-dream of a play that not only sounds strikingly contemporary but echoes the company's own MO. When theater "holds the mirror up to the world," it's often the warped glass that furnishes the truest picture. **(Robert Avila)**

www.cuttingball.com



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VISUAL ART
Margaret Tedesco

Walking down the street the other day, Margaret Tedesco was struck by an oddly inspiring slogan on a slick poster for a Las Vegas spa: Live vicariously through no one.

"I saw that and thought, 'This is me,'" she says enthusiastically. "I have my own agenda, and the biggest thrill of all is the surprise I find living it myself."

The indie spirit of that comment may sound a bit self-centered, but Tedesco's approach to that agenda always includes inviting others into the fold. Whatever she puts her mind to, be it performance (often involving film and a persona-altering blonde wig), choreography, photographic works, publications, or, most recently, the cozy, artist-run [2nd Floor Projects] gallery in the Mission, it invariably brings people together in dialogue and shared experience.

Tedesco's performance and wall-based art are in public circulation — she was included in "Bay Area Now 4" at Yerba Buena Center for the Arts, is contributing a live piece to a program at Slaughterhouse Space in Healdsburg this month, and is currently part of a group show of artist-gallerists at Blankspace in Oakland. There, she has raided her archives to present images of her history, including her participation in political activism in the late 1960s.

But it's [2nd Floor Projects], which Tedesco debuted in April 2007, which has garnered the most consistent attention, both locally and in international art press. The gallery is very much her space, and it functions as a Sunday afternoon salon, a place where you can count on finding interesting art and conversation. Chances are, Tedesco will tell you about another event that evening — a notable writer, perhaps, giving a reading in a similarly salon-like setting — or she'll introduce you to another artist who just came in to see the show. She's lived here two decades, time enough to know hundreds of creative souls, and she's worked for years as a graphic designer at the San Francisco Art Institute, where she is as much a mentor to students as a support to faculty.

Tedesco, it seems, knows just about everyone, and not only within a single genre box. Her community is truly multimedia. It includes writers, artists, filmmakers, thinkers, activists, eccentrics, and adventurers of all stripes. And she actively brings people together as a component of her work. Combining her keen interests in art and writing, she produces a limited-edition publication for each of the exhibitions in her space, pairing a writer with an artist. For a randy show of rarely seen drawings and paintings by twin brothers and legendary filmmakers George and Mike Kuchar, poet Eileen Myles created a broadside. Novelist Dodie Bellamy wrote an appreciation of British artist Tariq Alvi for his exhibit at the gallery. For an upcoming show of works by late filmmaker Curt McDowell, Tedesco has tapped filmmaker/writer William E. Jones, who, she learned, is planning a McDowell biography. I know from experience — Tedesco invited me to write for a show by Nao Bustamante — that the goal is to generate writing that exists outside the standard art magazine form.

This type of matchmaking is one example of the kind of vicarious thrill Tedesco thrives on. "The joy of any exchange is watching it perform before my eyes. I get to be surprised," she says. And so do we. **(Glen Helfand)**

projects2ndfloor.blogspot.com



MUSIC
The Dodos

At the beginning of 2008, San Francisco knew about the Dodos. Eleven months later, a lot more of the world does. This is largely due to *Visiter* (Frenchkiss), the group's vibrant second album. *Mojo*, *NME,* Pitchfork, and a few dozen other musical arbiters have joined a chorus of praise for the 14-song collection decked out in kid-drawing sleeve art. Mention Led Zeppelin's *III* (Atlantic, 1970) and *Physical Graffiti* (Swan Song, 1975) here, cite the influence of West African syncopation there, and you have the ingredients of a typical rave for vocalist-guitarist Meric Long and drummer Logan Kroeber. But the appeal and the rewards of *Visiter* transcend such reference points, tapping into something individually instinctive and collaboratively intuitive. It's there in the spirit of Krober's rhythms, a spirit which has nothing to do with the contrivances of the current indie Afrobeat vogue. It's there in Long's vocal melodies, which possess a rare, casually natural aplomb. It's there in the way they work together.

"It's a really slow process," Long says when asked about the sing-your-life quality of his tenor vocals. "Something has to sit with me for a really long time. I'll happen on a rhythm or melody and take it with me wherever I go. It's a practice."

Sequestered in his bedroom for much of the last month because of mono, Long has been writing new tunes in between the occasional trip to the corner store or walk around the block. "I have this [unfinished] song stuck in my head — it's worked its way in and I don't like it," he says. "But I'll probably love it eventually and it'll become my favorite song." While many critics might think that Robert and Jimmy or John and Paul are the songwriters Long aspires to match when he croons to a girl ("Jodi," "Ashley") or renders masculine foibles ("Men," "Beards," "Fools"), that isn't necessarily the case. He's just as likely to strive for the effect of a less canonical duo: Andy McCluskey and Paul Humphreys of Orchestral Manoeuvres in the Dark. "I'll know something is good because it reminds me of OMD," he enthuses. "It sounds like home."

The Dodos have recorded both their albums — *Visiter* and 2006's self-released *Beware of the Maniacs* — in Portland, Ore., with John Askew. That producer's past studio experience with the Northwest's plethora of indie and punk duos informs the surprising scope and dynamics of his work with the Dodos. While labels like K and Kill Rock Stars and groups such as Beat Happening and the Spinanes have revealed the merits of a two-piece approach, the Dodos build upon that exploration, concocting a sound that verges on epic without ever becoming muddled. Long views the group's initial formation as a matter of economic practicality as much as aesthetic tactics and, indeed, a third member, Joe Haener, has recently joined the group.

For much of this year, Long and Kroeber have been touring. "It gets to the point where you're playing and performing and it's all about muscle memory," Long says. The repetition of life on the road, of playing the same songs over and over, has something to do with that feeling. But Long and Kroeber's music is physical — it gets down into the veins and bones and heart. It's simple, really. The Dodos move you. **(Johnny Ray Huston)**

The Dodos play with Kelley Stoltz Thurs/6, 8 p.m., at Bimbo's 365 Club, 1025 Columbus, SF. (415) 474-0365. www.bimbos365club.com

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PHOTO OF LAWRENCE FERLINGHETTI AND NANCY PETERS



LIFETIME ACHIEVEMENT AWARD

Lawrence Ferlinghetti and City Lights Books

The first book I held close to my heart was Italian poet Antonio Porta's 1987 *Kisses from Another Dream*, number 44 in the ongoing City Lights Pocket Poets Series. I bought it on a trip to the city from Santa Cruz when I was around 17, and I savored every line, whipping out the book at coffee shops and other high school hangouts, in attics late at night, at beach bonfires, and even for a speech at one friend's funeral. It wasn't just the eerily direct poems that turned me on, nor the delightful format (which has remained basically unchanged in the series aside from modernized cover designs), but a feeling of participation in a tradition that began with the first City Lights Publications book, founder Lawrence Ferlinghetti's *Pictures of the Gone World* in 1955, and that has continued with wordsmiths and thinkers from Allen Ginsberg and Charles Bukowski to Tom Hayden, Terry Wolverton, and San Francisco poet laureate Jack Hirschman.

I am biased about City Lights, but isn't that the mark of good publishers — to increase readers' bias toward purveyors of quality writing and thought? To this end, City Lights has participated in a type of conscious branding of which Americans can be proud. The publisher and North Beach bookstore continues to be marked by fierce, heartfelt works that seem to emanate from their instantly recognizable Y-with-an-O-on-top logo of a human in a state of ecstasy, outrage, celebration, and/or soothsaying.

Having worked in numerous positions in the small press world, I continue to be annoyed by the oddly prevalent idea that putting out more books — including those of low quality which you think will sell — somehow guarantees success. Despite this type of bingeing, the information age has ushered in a new set of consumers whose interests, resources, and appetites run so wide that they crave guidance across the board. From the Slow Food movement to Bookforum.com's daily online roundups, people are willing to research and improve most areas of their lives. Publishers have long served this need, and under the guidance of the current executive director, Elaine Katzenberger, and others such as editor and *Guardian* contributor Garrett Caples, co-owner Nancy Peters, and Open Media Series acquiring editor Greg Ruggiero, City Lights is increasing the potential of real and literary democracy.

At a publishing-world dinner a little while back, Katzenberger impressed me with her eloquent dedication to publishing good writing without unreasonable marketing goals. Obviously City Lights wants its books to sell, but there's no reason to expect Oprah's Book Club-type numbers. Part of the reason the press is still in business is that it has taken risks on good but unknown writers, not on bad but marketable mishmash. In his introduction to 1995's *City Lights Pocket Poets Anthology*, Ferlinghetti writes: "The function of the independent press (besides being essentially dissident) is still *to discover* — to find the new voices and give voice to them — and then let the big publishers have at them." He goes on to remark that although City Lights initially tapped into the Beat scene, it has continued to respond to current circumstances: "From the beginning the aim was to publish across the board, avoiding the provincial and the academic, and not publishing (that pitfall of the little press) just our 'gang.' I had in mind rather an international, dissident, insurgent ferment."

In a recent column for *Slate*, Emily Yoffe noted that taking offense — especially taking offense at taking offense — has become a "political leitmotif" during the seemingly endless election season. Any actual discussion disappears into the mist. City Lights' political output, whether you agree with individual authors or not, has certainly worked against the reactionary bullshit and political fluff that plagues politics everywhere. It's been good to see them bringing this cultural literacy to more art-related titles of late, including 2007's *All Over Coffee* by Paul Madonna and this year's *Shoot an Iraqi: Art, Life and Resistance Under the Gun* by Wafaa Bilal and Kari Lydersen, a much-needed evaluation of Bilal's controversial project.

One of the poems in that heart-close Porta volume is "You Continue to Ask What Silence Is." If poetry comes from silence, and politics from the space between dreams and reality, then City Lights knows what silence is, and this is why its authors scream so sweetly. A Lifetime Achievement award is as much a hymn to co-owner Ferlinghetti's life and early organizational skills as to what City Lights has become. Though he has technically passed over the editorial reins, Ferlinghetti remains involved in the press and also, in terms of his own writing, intentionally uninvolved: he has kept New Directions, over on the other coast, as the publisher of his own writing, ensuring that in an age of celebrity and numbness, City Lights is anything but a vanity press. **(Ari Messer)**

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This autumn, the de Young opens the exclusive U.S. presentation of the exhibition that celebrates the life of Yves Saint Laurent and showcases 40 years of creativity. The wardrobe basics he designed – pantsuit, pea coat, safari jacket and tuxedo – became true timeless classics in every woman's wardrobe. The exhibition includes over 125 Yves Saint Laurent accessorized outfits as well as his drawings, photographs and videos.

11.01.08 — 04.05.09

Location & Hours
Golden Gate Park, San Francisco
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This exhibition is organized by the Fine Arts Museums of San Francisco and the Montreal Museum of Fine Arts, in collaboration with the Pierre Bergé–Yves Saint Laurent Fondation.

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Image: Yves Saint Laurent, *Marina Schiano in Evening Gown, Fall-Winter 1970*. © The Estate of Jeanloup Sieff



LIFETIME ACHIEVEMENT
V. Vale

Call him the monkish punk elder of counterculture in the Bay and fringes wherever they may fray. Behind a monochromatic, black-clad, black-banged façade and unassuming demeanor, V. Vale is a man of so many interests and accomplishments that it's hard to know where to start. How about with Vale as Punk Showman?

"In 1984 I'm sure I put on one of the greatest shows ever to celebrate our J.G. Ballard book," the 50-plus publisher says. He's tucked beside a thermos of tea in his book- and collection-crammed office-apartment in a North Beach edifice that, legend has it, Janis Joplin, Odetta, and Paul Robeson once dwelled in. Survival Research Labs and an S-M group were on the Fort Mason bill, and in honor of the occasion Vale visited the junkyard and had them deliver two cars that he selected. "I'm sure people had died in them — there was so much blood in the interior — and they were all crushed down. There's no way you could survive that!"

Naturally, Vale and SRL rigged up the two bloody junkers to simulate a sex act — doggy-style — while yet another car with square wheels and a huge battering ram attacked the humping death-mobiles. The, ahem, climax: a performance by Public Image Ltd.

If that's not punk — in the classic, highly original, high-low San Francisco style, full of hard-scrabble high spectacle and an edge you can lacerate yourself on — who knows what the fuck is?

It's just one of many tales — about shooting pistols with "Uncle Bill" Burroughs or watching exotica innovator Martin Denny field a $25,000 royalty check — that emerge during an interview with this lifelong interviewer. His own narrative is just as riveting: he grew up, as part of a minuscule Japanese American minority, in a small town in Riverside County, raised on welfare by a mother who suffered from mental illness. The young Vale read voraciously, from the kitchen table to the bed, which led to his acceptance at Harvard, though an antipathy toward ivy made him choose to attend UC Berkeley instead. In the '70s, he worked at City Lights, and in 1977, while ripping off the covers of unbought magazines and returning them, he formed the idea to start his own zine about the punk scene combusting right around the corner at Mabuhay Gardens. *Search and Destroy* was born, with $100 seed money from Allen Ginsberg and matching funds from his boss Lawrence Ferlinghetti.

Now lauded as an invaluable document of early punk and a graphic design rule-breaker ("We'd do a layout meeting: 'Here's the text. Here are the pictures. Your job is to make this interview as rad as you can'"), *Search and Destroy* also became a way for Vale to make critical connections between the work and thoughts generated by punk groups and those formulated by artists in other media, as interviews with Vale's mentors Ballard and Burroughs made their way into the zine.

When the Mabuhay scene turned toward servicing a younger, violent hardcore audience, the zine-maker's interests shifted as well. Tapped to start a stateside headquarters for Rough Trade in 1980, he convinced founder Geoff Travis to fund a new tabloid, *RE/Search*, during an all-nighter. Three issues later, Vale moved on to launch a typesetting business, RE/Search Typography, which he ran in North Beach until he sold it in 1991 when he saw that the home computer had finally arrived.

In the meantime, the RE/Search series had become the equivalent of an ever-unfolding countercultural bible: essential reading not only for punks — all the books, Vale swears, are informed by that revolution — but artists, musicians, cultural fire-starters, and trouble-makers of every nonconformist stripe. In turn, Vale built a bridge with his paperbacks between the cultural movers around him and the world of books that has succored him. "I learned long ago that reading is not a passive process," says Vale. "I like to mark up my books. My books are heavily interacted with. I look at books not as books, but as conversations."

The RE/Search volumes Vale is most proud of, on Burroughs and Ballard, resuscitated the former author's career and threw a proper coming-out party in America for the latter. Vale went so far as to help organize Burroughs' tour with Laurie Anderson. Meanwhile, RE/Search's sibling compendiums, *Incredibly Strange Movies* (1986) and *Incredibly Strange Music* (1993, *Vol. 2* 1995), were pivotal in placing filmmakers like Russ Meyer and Herschell Gordon Lewis and music-makers such as Yma Sumac and Ken Nordine in a new canon for culturally conversant hipsters, leading to crucial reissues and reappraisals of their work.

And then there's RE/Search's biggest hit. "The most influential of all the books is *Modern Primitives* [1989], which sparked the whole mainstream mass interest in piercing and tattoos and body modification," says Jello Biafra, who first met Vale in 1978 when Biafra was simply an admirer of *Search and Destroy* and the vocalist for a then-new band called the Dead Kennedys. "There was very little of that going on compared to what happened after that book came out. Of course, now even secretaries and bank clerks and Bush administration bureaucrats have tattoos, and who knows how many pierced penises are on the Republican National Committee!"

With a new publication, *prOnnovation? Pornography and Technological Innovation*, just out, and books on Timothy Leary, Burning Man's *Piss Clear* newspaper, and steampunk on the horizon, Vale doesn't have time to be bitter that so many have grabbed ideas from his tomes and run with them. "I would say I've had a disproportionate amount of influence," he says. "People tell me, 'Your *Pranks* [1987] book inspired *Jackass*, *Punk'd*, and god knows how many other TV shows.' You just keep thinking of your next project and never look back." **(Kimberly Chun)**

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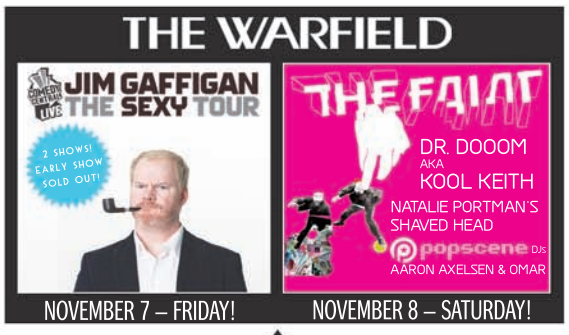
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Dungen

PREVIEW Calling all Invisibl Skratch Picklz: one of your most unlikely acolytes is dying to meet you — and perhaps someday even be like you: Gustav Ejstes of Dungen, Sweden's premier psych-rock band. "I'm a *huuuge* fan!" exclaims Ejstes by phone from the offices of his label, Kemado. "They're definitely not underrated. I realized this when I went to a record store in New York. I was looking for scratch records, and this girl said, 'No one listens to that anymore,' and I was like, 'I don't care!' This is the *shit*. I love it."

Scratching his hip-hop itch was the shaggy-haired band leader's sole comfort after an intense bout of touring following the US release of Dungen's much-praised *Ta Det Lugnt* (Subliminal Sounds/Kemado, 2004). "I went to this house and practiced scratching for a year and only did that!" he marvels. Only later did he get a piano from his grandmother and started playing during breaks from his scratching exercises. He started writing songs and soon realized, "'OK, here's another album. Now I feel like I really enjoy this again.'"

The end result was *4* (Kemado): a passionate and, yes, piano-based recording brimming with eloquent, stretched-out jams and jazzy coloration, spattered by guitarist Reine Fisk's touches of shred and aching, airborne lines of flute and strings, both played by multi-instrumentalist Ejstes. A new approach to songwriting and recording might have contributed to the disc's loose and spacious bright sound. Instead of impatiently recording each tune the same day he wrote it, much as he had in the past, Ejstes let the songs breathe and mutate before bringing them to the rest of the group. These days he's far from precious about the process — or many other things, for that matter. Asked about the bare-bones *4* title — for Dungen's fifth album — Ejstes stammers, "I just felt like this was the fourth, the fourth piece of shit," before howling with laughter. "I have to write that down." **(Kimberly Chun)**

DUNGEN With Women and Social Studies. Mon/10, 9 p.m., $14. Bottom of the Hill, 1233 17th St., SF. (415) 621-4455, www.bottomofthehill.com

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 5

ROCK/BLUES/HIP-HOP

Coronas, Hooks Boom Boom Room. 8pm.
Greg Laswell, Jenny Owen Youngs Café du Nord. 9:30pm, $12.
Little Feat Great American Music Hall. 8pm, $31.
Mother Mother, Henry Clay People, Rifle Hotel Utah. 9pm, $10.
Donovan Quinn and the Thirteenth Month, Lazarus, Sarees Hemlock. 9pm, $6.
R&B Freejazz Gospel Supreme 80, Michael Zapruder, 1090 Club Bottom of the Hill. 9pm, $8.

JAZZ/NEW MUSIC

Toumani Diabaté Herbst Theatre, 401 Van Ness; www.sfjazz.org. 7:30pm, $25-65.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

DANCE CLUBS

Ana Mandara Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJ Trevor Simpson spins dance tunes.
Bondage A Go Go Glas Kat. 9:30pm-2:30am, $5-7. Death disco, drrty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.

House of Rock Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.
Hump Night Elbo Room. 9pm, $5. Hip-hop with Slump Co. and Associates, Mike Boo, Cikee and Lady Fingaz, and DJ Centipede.
Indulgence Harry Denton's Starlight Room. 9pm-2am. Disco, funk, and house.
Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.
Love It Wednesdays Icon Ultra Lounge. 9pm, $5-7. NightLight Music presents funky, sexy house music for Hump Day.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Ragga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, $12. Learn to dance sexy with instructor Emerson Aquino.
Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.
RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Sip and Splurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.
Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
Wreckshop Wednesdays El Rincon. 9pm-2am, $3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

THURSDAY 6

ROCK/BLUES/HIP-HOP

All My Pretty Ones, Blank Tapes, Beatbeat Whisper Hotel Utah. 9pm, $7.
Brett Dennen Indpendent. 9pm, $20.
Dodos, Kelley Stoltz Bimbo's. 8pm, $16.
Electric Six, Local H Great American Music Hall. 8pm, $20.
Face to Face Fillmore. 8pm, $25.
Finest Dearest, Belaire, Aimless Never Miss Hemlock. 9pm, $7.
40 Love, J-Boogie, DJ Platurn Bottom of the Hill. 9pm, $10.
Funeral Pyre, Early Graves, Embryonic Devourment, Sol Asunder Annie's Social Club. 9pm, $8.
Jeremy Jay, Musee Mecanique, Donuts Disco, DJ Sleeves on Hearts Rickshaw Stop. 8pm, $10.
Jeans Team, French Disco Bottom of the Hill. 9pm, $8.
Jedi Mind Tricks, Outerspace, Reef the Lost Cauze Slim's. 8pm, $18.
Midnight Strangers Grant and Green. 9pm.

JAZZ/NEW MUSIC

Natacha Atlas, Rahim Alhaj Herbst Theatre, 401 Van Ness; www.sfjazz.org. 7:30pm, $20-60.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Stompy Jones Top of the Mark. 7:30pm, $10.
Will Bernard Band Yoshi's San Francisco. 8pm, $14.

FOLK/WORLD/COUNTRY

Dark Hollow Band Atlas Café. 8pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BraziLive El Rio. 9pm, $8. DJs play Brazilian dance music, plus live bands.
Cafe Cocomo 9pm, $10. With DJ Fab Fred and a live band.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
College Night Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.
Compression Temple, 540 Howard; www.templesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Elixir Cocktail Club Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.
EZ5 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.
Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.
Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.
JIT John Colins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.
Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ

CONTINUES ON PAGE 44 ››



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THUR/6

DANCE CLUBS

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Omar Herrera.
Nickie's 9pm, $5 Reggae and dancehall with DJ Jah Yzer.
1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.
Popscene 330 Ritch. 10pm, $10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
Rock Candy Stud. 9pm-2am, $5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Trauma El Rincon. 9pm, $3. Drum 'n' bass with the Doctor, Reclipse, E$KR, Arize, and guests.
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.
White Label Madrone Lounge. 9pm-2am, free. Toph One, Professor Smith, and guests spin new music and give away some promo swag, so get in there and say you knew about it first.

FRIDAY 7

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's Irish House. 9pm, free.
Fast Times Maggie McGarry's, 1353 Grant; 399-9020. 9pm, free.
Kofy Brown, Stymie and the Pimp Jones Love Orchestra, Sistas in the Pit, Shelley Doty Red Devil Lounge. 8pm, $10.
Honey Circuit Grant and Green. 9:30pm.
"Loose Change" Rock-It Room. 9pm, $8. With Cervantes, Slowburn, Doubledouble, and Ground in Gray, plus comedian Anthony Medina and DJ CMDR.XNDR.
Master/Slave, Starfucker, Man/Miracle Hemlock. 9:30pm, $7.
Method Man, Redman. Evidence, Alchemist Grand. 8pm.
Ingrid Michaelson, Newton Faulkner, David Ford Great American Music Hall. 9pm, $18.
Neon Anyway, Flamingo Gunfight Broadway Studios. 8pm, $17.
Old Crow Medicine Show Fillmore. 8pm, $28.50.
Overdrive A.D., Hollowbodys, Lepish Benders, 806 S. Van Ness; www.bendersbar.com. 10pm, $7.
Revenge, Krieg, Morbosidad, Sumeria, Necrite, Bestial Incarnation Annie's Social Club. 7pm, $12.
Sole and the Skyrider Band, Skyrider, Telephone Jim Jesus Café du Nord. 9:30pm, $12.
Steel Train, Dear and the Headlights, Forgive Druden, Federalists Bottom of the Hill. 8:30pm, $12.
Thriving Ivory, Trophy Fire Slim's. 9pm, $17.
Daniel Wang, Jonas Reinhardt, Robot Hustle, Pickpocket Elbo Room. 10pm, $6.

BAY AREA

Insect, Holy Kiss, Swann Danger, Veil Veil Vanish, Clouds 924 Gilman. 8pm, $5.
3rd Date Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
John Pizzarelli Yoshi's San Francisco. 8pm and 10pm, $26.
Savanna Jazz Trio Savanna Jazz. 7:30pm, $5.
Dr. Lonnie Smith, Godfathers of Groove Herbst Theatre, 401 Van Ness; www.sfjazz.org. 8pm, $20-60.
Terry Disley Experience, Mads Tolling Shanghai 1930. 7:30pm, free.

FOLK/WORLD/COUNTRY

Issac Delgado Bimbo's. 8pm and 10:30pm, $30.
Ruth Gerson Hotel Utah. 8pm, $10.

BAY AREA

"Bay Area African Drum and Dance Festival" Shattuck Down Low. 9pm, $12. With Ousseynou Kouyate, DJ Omar, African dance and drum performances, and more.
Femi Maxwell's Lounge, 341 13th St, Oakl; (510) 839-6169. 9pm, $15.
Locura, Dgiin, Alejandro & Raul Ashkenaz. 9:30pm.
Opa Cupa Freight and Salvage. 8pm, $19.50.
"Starry Plough 35th Anniversary Kickoff" Starry Plough. 9:30pm, $10. With Buffalo Roam Reunion Show.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
AsiaSF 10pm, free. Hip-hop.
Blow Up Rickshaw Stop. 10pm, $10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Hide 9pm-2am, free. Live music.
Club Loaded Rickshaw Stop. 10pm, $10. With a live set by Lovelikefire.
Club NV 10pm-3:30am. Hip-hop and salsa.
Club Six 9pm-2am, $10. Dance and hip-hop with various DJs.
Cream DNA Lounge. 10pm, $9-12. Lesbian dance party with DJs Kathy Valenti and Carlitos spinning hip-hop, old-school, Latin, and pop.
Desire Fluid Ultra Lounge. 10pm, $10-15. Hip-hop, mashups, and rock with rotating DJs.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, $10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
Element Fridays Element Lounge. 9pm-2am, $10. Hip-hop with DJ D-Tek.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, $10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Harry Denton's Starlight Room 8:30pm, $10. Dance bands plus DJ Dave Gillis.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Lookout Weekend 111 Minna Gallery. 4-9:30pm, $3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Master Blaster Delirium. 10pm. Punk rock.
Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Nocturna Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. Resident DJs TychoSean and Billa, plus special guests.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Ruby Skye 9pm-4am, $15. With various guest DJs.
Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.
Strangelove Cat Club. 9pm-3am, $6. DJ Tomas Diablo and guests spin dark electro, industrial, new wave, and goth.
Tits Transfer. 10pm-2am, $4. Give thanks for the mammaries at this Parker Day party.
Velvet Lounge 9pm, $10. With DJ Manny Perez.

SATURDAY 8

ROCK/BLUES/HIP-HOP

As a People, Vin Rouge, Cons Red Devil Lounge. 8pm, $10.
Cowboy Mouth Slim's. 9pm, $20.
Don'ts, Geographer, Tigers Can Bite You El Rio. 9pm, $7.
Heartless Bastards, Broken West Independent. 9pm, $15.
Loquat, Frail, Mist and Mast Bottom of the Hill. 10pm, $12.

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THU 11/6 DJ PANDORA 10PM
FRI 11/7 SHAKEDOWN W/ DJ D.
SAT 11/8 IN THE COLEMINE W/ HOLLY
SUN 11/9 DJ DWELL RECORD RELEASE PARTY 7PM
TUE 11/11 ALCOHOLOCAUST W/ DJ BLEEDING PREIST AND DSASSRASS 9PM
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MIKE BOO, E DA BOSS, DJ CENNTIPEDE, DJ CIKEE, LADYFINGAZ
THU 11/6 10PM $6
AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS:
PLEASUREMAKER, SENOR OZ WITH GUESTS
J ELROD & B LEE
FRI 11/7 9PM $10 $5 B4 10:30
B.O.D.Y.H.E.A.T. & DONUTS PRESENT
DANIEL WANG (BERLIN), JONAS REINHARDT (LIVE!), ROBOT HUSTLE, PICKPOCKET
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SAT 11/8 10PM $10
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THE SAREES
THU 11/6 9PM $7
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BELAIRE (AUSTIN, MEMBERS OF VOXTROT)
THE AIMLESS NEVER MISS
FRI 11/7 9:30PM $7
STARFUCKER
MASTER/SLAVE
MAN/MIRACLE
SAT 11/8 9:30PM $7
SLEEPY SUN
CITADELLE
SLANG CHICKENS
SUN 11/9 9PM $5
FOREVER
SHANNON & THE CLAMS
SCHWULE
MON 11/10 7PM $5
JAKE MANN
PALE YOUNG GENTLEMEN
ALANA SVETA
PUNK ROCK SIDESHOW 10PM FREE
W/DJ TRAGIC & THE DUCHESS OF HAZARD
TUES 11/11 9PM $8
THE NIGHTINGALES (U.K.)
DONNY HUE & THE COLORS
AIRFIX KITS
WED 11/12 9PM $8
SPECIAL TBA GUEST
SPENCEY DUDE AND THE DOODLES
GREG ASHLEY
GRAMPALL JOOKABOX
THU 11/13 9PM $6
LONG LEGGED WOMAN
60 WATT KID
ELECTRIC JELLYFISH
FRI 11/14 9:30PM $7
TY SEGALL
PURE COUNTRY GOLD
THE SPLINTERS
NODZZZ
SAT 11/15 9:30PM $8
THE IMPOSSIBLE SHAPES
DEVON WILLIAMS
CAMPO BRAVO
SUN 11/16 9PM $10
HECUBA
PIT ER PAT
LUCKY DRAGONS



Alice Russell

PREVIEW When I see the name Alice Russell, I think first of Alice Coltrane and Arthur Russell before I think of this Brighton, UK, blue-eyed soul revivalist. And I'm aware that this may unfairly predispose me to her music, which is not without its charms.

The two other major UK soul vocalists to make an impact stateside, Lily Allen and Amy Winehouse, arrived as self-generating publicity machines whose public images matched their respective styles. In contrast, Russell's music is up without being overtly rebellious. The posturing's explicitly enthusiastic, without the attack of Winehouse or the reggae-pop concision of Allen, on Russell's fourth LP, and first bid for a wider audience, *Pot of Gold* (Six Degrees/Little Poppet), which are at their best and most unique on songs like "Let Us Be Loving," which stitches together a dubby, tumbling rhythm and gives Russell some space disco ethereality.

But the album also has moments of superfluity. I don't get the sense that Russell felt compelled to cover Gnarls Barkley's "Crazy" because she could coax some radical reading of it. Instead, it's plunked down in the disc's otherwise-decent closing stretch, as if another anchor wouldn't do a better job of giving listeners a sense of how Russell stands apart from the nu-soul pack. In this light, it's hard not to see nu-soul as a rockist backlash against the perceived inauthenticity of nu-rave, which ultimately isn't inauthentic enough to bother anyone. **(Brandon Bussolini)**

ALICE RUSSELL Mon/10, 9 p.m., $15. Independent, 628 Divisadero, SF. (415) 771-1421, www.theindependentsf.com

Lowfat Grant and Green. 9:30pm.
Old Crow Medicine Show Fillmore. 8pm, $28.50.
Oozzies, Static Thought, TV Evangelists, Down We Go, AWDF Thee Parkside. 9:30pm, $7.
Orgone Boom Boom Room. 9pm, $15.
Passive Aggressives, Plastic Saints, Alyssa Suede, Lane Four, Castles in Spain Broadway Studios. 8pm, $10. Proceeds benefit the Breast Cancer Fund.
Zachary Ross, Elliot Randall, Joel Streeter Band Palace of Fine Arts, 3301 Lyon; www.oceanshore-school.org. 7pm, $35.
Rudy and the Funky Coalition Johnny Foley's Irish House. 9pm, free.
Sinister Dexter Ireland's 32. 9pm, free.
Sleepy Sun, Citadelle, Slang Chickens Hemlock. 9:30pm, $7.
Curt Yagi and the People Standing Behind Me, Eva Jo Meyers and Making Dinner, Jake Morgan Band, David Shear and Useless Desires Rock-It Room. 8:30pm, $7.

BAY AREA

Charlie Wilson's War Beckett's. 10pm, free.
Corrupted, Asunder, Amber Asylum, Stormcrow 924 Gilman. 7:30pm, $10.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Musae a.Muse Gallery, 614 Alabama; www.musae.org. 6:30pm, free.
Pascal Bokar Band Savanna Jazz. 7:30pm, $5.
John Pizzarelli Yoshi's San Francisco. 8pm and 10pm, $26.
Regina Pontillo Riptide, 3639 Taraval; www.riptidesf.com. 9pm, free.
Ricardo Scales Top of the Mark. 9pm, $10.

BAY AREA

"Brass Knuckles Festival" Uptown. 9pm, $10.

With Kev Choice Ensemble, Damon and the Heathens, Mic Gilette, and Monophonics.
Larry Stefl Jazz Quartet Albatross Pub. 9:30pm, $3.
Keith Rowe Lisser Hall, Mills College, 5000 MacArthur, Oakl; www.music.mills/edu. 8pm, $12.

FOLK/WORLD/COUNTRY

"Hootenanny Night" Café International, 508 Haight; www.sfhootenanny.com. 7pm, free. Seventh anniversary show features Thick Soup, Foxtails Brigade, Johnny Starlings, and Bhi Bhiman.
Issac Delgado Bimbo's. 8pm and 10:30pm, $35.
Red Hot Chachkas Noe Valley Ministry, 1021 Sanchez; www.noevalleymusicseries.com. 8:15pm, $17.
ReSisters San Francisco Community Music Center, 544 Capp; 648-3457. 8pm, $12.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

BAY AREA

Alex Calatayud's Brasil!! Anna's Jazz Island. 8pm, $14.
"Starry Plough 35th Anniversary Celebration" Starry Plough. 3pm, free. With Unreal Band, Naked Bardies, Pat Nevin's Ragged Glory, Yard Sale, and more.
Eric and Suzy Thompson Freight and Salvage. 8pm, $19.50.
Tito y Su Son de Cuba Ashkenaz. 9:30pm, $13.

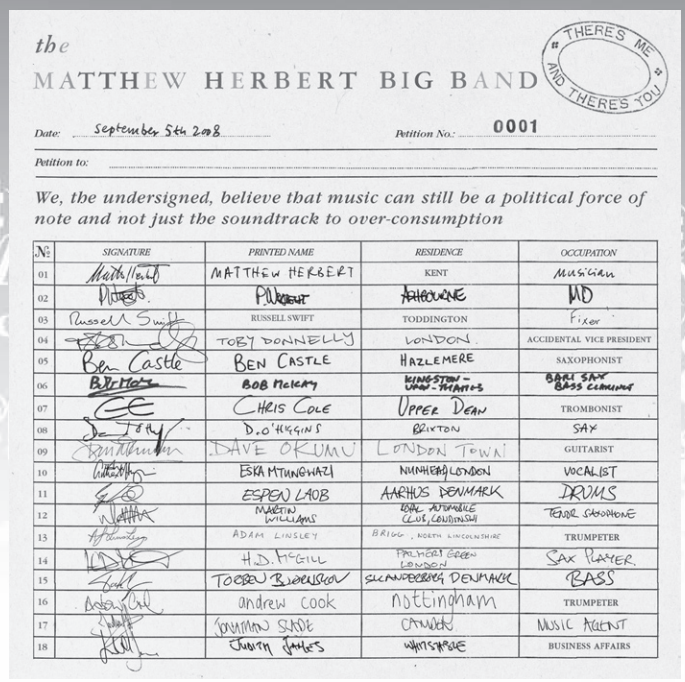
DANCE CLUBS

Allure Levende Lounge. 11pm-2am. DJ C-Swiff spins hip-hop, Top 40, R&B, and mashups. **Avery Island** Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, $10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Bootie DNA Lounge. 9pm, $12. Mashups and more.
Cafe Cocomo 9pm-2am, $15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club hits.
Club Gossip Cat Club. 9:30pm-3am, $7. A new wave video nightclub. This month's theme: Devo versus Orchestral Menoeuvres in the Dark.
Cockblock Rickshaw Stop. 10pm-2am, $7. DJs Nux and Campbell and guests spin deep, homolicious grooves.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Doghouse ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, $10-18. Swing dancing.
Drunk and Horny Underground SF. 9pm-2am. $5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkside Nickie's. 10pm-2am, $5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
Harry Denton's Starlight Room 8:30pm, $15. With DJ Dave Gillis and various dance bands.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, $5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
In House Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am. House music with Jason and Dommer.
Local Love 1015 Folsom. 10pm-7am, $20. Showcasing the brightest DJ talent in the Bay Area.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.

CONTINUES ON PAGE 46 ››

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11/13 BROKEN BOTTLES, GET DEAD!
11/14 THE GRANNIES,
STEEL TIGERS OF DEATH
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SAT/8
DANCE CLUBS
CONT››

Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Pagode da Paz Pureza Skylark. 7pm-2am, $7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.
Roccapulco 6:30pm. Weekly salsa lessons.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, $15. Hip-hop and dance music with rotating DJs.
Sojurn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Soul Collective Icon Ultra Lounge. 10pm-3am. With DJ Jerry Ross and Benito Taylor.
Suede 383 Bay; 399-9555. 9pm-2am, $10-15. House and hip-hop.
Suite One8One 9pm-4am, $20. Guest DJs weekly.
El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
That '80s Show Madrone Lounge. 9pm-2am, $5 after 10pm. DJs Dave Paul and Jeff Harris spin new wave, punk, hip-hop, and Prince.
Tiger Noises Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.
Tormenta Tropical Elbo Room. 10pm, $10. Latin electro with Toy Selectah, Chico Sonido, Disco Shown, and OroII.
Veni Vedi Vici Club Six. 10pm-3am, $15. *Juxtapoz* release party with Heavyweight Dub Champion, Warrior King, TOPR, and more.
W Eight. 9pm-2am, $10. The *W* is for *women*. Meaning you should be one, not want to get with one. Though if you are one, you might get with one. Get it?

SUNDAY 9

ROCK/BLUES/HIP-HOP

Forever, Shannon and the Clams, Schwule Hemlock. 9pm, $6.
King Khan and BBQ Show, Duchess and the Duke Great American Music Hall. 9pm, $15.
Glen Phillips, Jonatha Brooke Slim's. 8:30pm, $30.
Keller Williams, Mosley, Droll and Sipe Fillmore. 8pm, $27.50.

BAY AREA
BandWorks Ashkenaz. Noon, $5.
Fireworks, This Time Next Year, First to Leave, Pillowfights 924 Gilman. 5pm, $5.
Ruse, Calamity Magnet, Sixteens Uptown. 9pm, $8.

JAZZ/NEW MUSIC

John Ingle, Hunter-Gatherer ODC Dance Commons, Studio B, 351 Shotwell; 863-9834. 8pm, $5.
John Pizzarelli Yoshi's San Francisco. 2pm and 7pm, $5-26.
Wayne Horvitz Gravitas Quartet Florence Gould Theatre, Legion of Honor; www.sfjazz.org. 2pm, $30.

FOLK/WORLD/COUNTRY

"Hidden Legacy: A Tribute to Teachers of Japanese Traditional Arts in the Internment Camps" Old First Concerts, 1751 Sacramento; www.oldfirstconcerts.org. 4pm, $12-15.
"San Francisco World Music Festival" Thoreau Center, Presidio; www.sfworldmusicfestival.org. 3pm, free. Opening event featuring traditional Chinese and Kurdish music performed by Bay Area youth.
Jake Shimabukuro Palace of Fine Arts Theatre, 3301 Lyon; www.sfjazz.org. 3pm and 7pm, $5-50.

BAY AREA
Inti-Illimani La Peña Cultural Center, 3105 Shattuck, Berk; www.lapena.org. 7:30pm, $40-45.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Ambi-Sonic Madrone Lounge. 8pm. An evening of chillout and downtempo beats with resident DJs DF Tram, Xanx, Futre BC, and Traffic.
Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, $5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
Club Havana Jelly's. 4pm, $10. Live salsa bands plus great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.
Dub Mission Elbo Room. 9pm, $7. Dub, reggae,

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MEZZANINE and ANKH Marketing present
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(WITH SCOTT AMENDOLA, JOHN SCHOTT, DEVIN HOFF)
PLAYS MONK (WITH BEN GOLDBERG, AMENDOLA, HOFF)
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FIRST FRIDAY! ART RECEPTION 6PM
ART BY SANDRA WONG ORLOFF
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SILIAN RAIL
SCHANDE, BELLY OF THE WHALE
11/8 DOOR 9PM $10 THE BRASS KNUCKLES FESTIVAL!
THE KEV CHOICE ENSEMBLE
DAMON & THE HEATHENS, MIC GILLETTE, MONOPHONICS
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CLAIRE VOYANT, BLOODWIRE
$10
FRI NOV 14 · 10PM DOORS 21+ W/ID
CUT CHEMIST
WICKED LESTER, MALARKEY, MOTION POTION
$20 ADV
THU. NOV. 20 · 8:30PM DOORS
IMMORTAL TECHNIQUE
HASSAN SALAAM, DA CIRCLE, RAS CEYLON
$19 ADV; $22 DOORS
ALL AGES
SUN NOV 23 · 7PM DOORS
ALL AGES
SPETSNAZ
OBSCENITY TRIAL, BURNING PIXELS
DJS: DECAY, UNIT 77, JOE RADIO
$9 ADV; $15 DOORS
WED NOV 26 · 7PM DOORS
ALL AGES
NACHTMAHR
ALTER DER RUINE, NOLONGERHUMAN, DIABOLIC DISCIPLE
DJS: BLAU, PANIK, SARAH
$11 ADV; $15 DOORS
FRI NOV 28 · 9:30PM DOORS
LAND SHARK
JOHN TEJADA
GALEN
SOLAR
REBECCA WATKINS
21+ W/ID
$10 < 11PM; $20 AFTER
FRI NOV 7 10PM 21 CREAM
SAT NOV 8 9PM 21 BOOTIE
SUN NOV 9 7:30 21 BANSHEE
MON NOV 10 9:30 18 DEATHGUILD
THU NOV 13 7:30 AA STRIPMALL ARCHITECTURE
FRI NOV 14 10PM 21 CUT CHEMIST
SAT NOV 15 9PM 21 SUPER EGO
MON NOV 17 9:30 18 DEATHGUILD
THU NOV 20 8:30 AA IMMORTAL TECHNIQUE
FRI NOV 21 9PM 21 HUBBA HUBBA REVUE
SAT NOV 22 9PM 21 BOOTIE
SUN NOV 23 7PM AA SPETSNAZ
MON NOV 24 9:30 18 DEATHGUILD
WED NOV 26 7PM AA NACHTMAR
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SA I ❤ Wet Panties DJ Jules (1984)
SU UGLY W/ DJ ROOSTER
M Space is the Place w/DJMikey - 60's Psych/Garage Rock
T BLACK TUESDAYS W/ THE FIEND
M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
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and dancehall with Nikodeumus and DJ Sep.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, $5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, $3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Industry Night Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.
Jock Lookout, 3600 16th; 431-0306. 3pm, $2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, $20. Hip-hop and sports: two great tastes that taste great together.
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.
Sundance Saloon Space 550. 5-10:30pm, $5. Country and western dancing, serving the LGBT community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 10

ROCK/BLUES/HIP-HOP

Copeland, Lovedrug, Ludia, Lights Slim's. 7:30pm, $16.
Danzig, Dimmu Borgir, Moonspell, Winds of Plague, Skeletonwitch Warfield. 7pm, $27.50.
Dungen, Women, Social Studies Bottom of the Hill. 9pm, $14.
Incorrigible Danny Pearson, Ultralash, Touched by a Janitor Café du Nord. 8pm, $10.
Jake Mann, Pale Young Gentlemen Hemlock. 7pm, $5.
Katastrophe, Nate Danger, Justus Bends, Dan Millar, DJ Busta Douglas Elbo Room. 9pm, $5.

JAZZ/NEW MUSIC

Preservation Hall Jazz Band Yoshi's San Francisco. 8pm and 10pm, $10-20.
Ricardo Scales Top of the Mark. 7pm, $5.
Lavay Smith Enrico's Sidewalk Café, 504 Broadway; www.enricossf.com. 6:30pm, $5.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Club 99 Stud. 9pm-2am, $3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.
Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, $10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gillis.
Heavyweight Laszlo. 9pm. With DJ SubText.
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Mix Julie's Supper Club, 1123 Folsom; 861-0707, juliessupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.
Salsa Lunes Café Cocomo. 7:30pm, $3-7. Salsa lessons and dance party.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

TUESDAY 11

ROCK/BLUES/HIP-HOP

Vic Chesnutt, Elf Power Bottom of the Hill. 9:30pm, $12.
Roger Clyne and the Peacemakers, Mother Truckers Slim's. 8pm, $16.
Crooked Fingers, Port O'Brien, Sarah Jaffe Great American Music Hall. 8pm, $15.
Nightingales, Donny Hue and the Colors, Airfix Kits Hemlock. 9pm, $8.
Uh Huh Her Fillmore. 8pm, $20.
Saros, Lesbian, Conifer Knockout. 10pm, $6.

DANCE CLUBS

Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, $5. A dyke club featuring hip-hop and pop.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
The Clap Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?!
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
In N Out 330 Ritch. 9pm, free. DJs Kirk and Kitty spin classic soul on the dance floor.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Phuturo Underground SF. 10pm-2am, $5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.
Shelter Underground. 9pm, $5. Drum 'n' bass, jungle, breaks, and more.
Soul Afrique John Colins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.
Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.
Taboo Pink. 10pm-2am, $5. With David Harness and guests. SFBG

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THU OCT 30 9 PM DOOR 8:30 $8 ALL AGES — THE BOTTICELLIS, THE MUMLERS, CROW SONG
FRI OCT 31 10 PM DOOR 8:30 $13 ALL AGES — HALLOWEEN: NO USE FOR A NAME, COMPANY CAR, MUD
SAT NOV 1 10 PM DOOR 9PM $12 $14 DOOR age: 18+ — THE SPINTO BAND, FREIGHTENED RABBIT, HALF-HANDED CLOUD
SUN NOV 2 9 PM DOOR 8:30 $12 $14 DOOR ALL AGES — THE SPINTO BAND, FREIGHTENED RABBIT, THE CHOP
MON NOV 3 9 PM DOOR 8:30 $8 age: 21+ — HIGHWAY PATROL, OH MY GOD, MY FIRST EARTHQUAKE
TUE NOV 4 9 PM DOOR 8:30 $8 $10 DOOR age: 18+ — CRYSTAL STILTS, CAUSE CO-MOTION!, ZACH HILL from Hella, BRILLIANT COLORS
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Sat 11/8 — LOQUAT, THE FRAIL · MIST AND MAST
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THE FIRST THURSDAY OF EVERY MONTH.
DJ FOODCOURT AND HIS PALS
DJ E-WRECK, DJ BIG NATE, & DJ-JJAMES
FRIDAY NOVEMBER 7 7:30, $7
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WE IS SHORE DEDICATED
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W/ DJS THOM THUMP
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RARE GROOVE, FUNK, SOUL, HIP-HOP,
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SATURDAY NOVEMBER 8 7PM, $3-$5
SLIDING SCALE
WRITERS WITH DRINKS
THIS MONTH: "WRITERS IN DRAG"
FEATURING: MICHELLE TEA, AUSTIN
GROSSMAN, STEPHEN ELLIOTT, ANNALEE
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WITH DJ E-WRECK
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WED 11/5 8:30 pm $10 — BALKAN & BEYOND: ZOYRES, DAN CANTRELL & FRIENDS, 7:30 pm dance lesson
THU 11/6 9:30 pm $15 $13 adv/stu — REGGAE: Daughters of Zion Tour, MALIKA MADREMANA, SISTER MOLLY ROSE, NASAMBU (STREETS TO THE HILL) with REGGAE CITY BAND
FRI 11/7 9:30 pm $10 — LATIN/FLAMENCO/REGGAE: LOCURA / DGIIN + FULANOS featuring Alejandro & Raúl of Malamaña
SAT 11/8 9:30 pm $13 $10 students — TRADITIONAL CUBAN: TITO Y SU SON DE CUBA, 8:30 pm Cuban dance lesson
SUN 11/9 12:00 pm $5 — BAND RECITALS: BANDWORKS, Rock, blues, pop and more
TUE 11/11 7:30 pm $5 — BAND RECITALS: BANDWORKS, Rock, blues, pop and more
WED 11/12 8:30 pm $10 — WEST COAST SWING: BERNARD ANDERSON & THE OLD SCHOOL BAND, 7:30 pm West Coast Swing lesson with Nick & Shanna
THU 11/13 9:00 pm $5 — SPACENUG PRESENTS: SEAN HODGE W/HIGH HEAT, SINGING BEAR, BUTTERFLY BONES
FRI 11/14 8:00 pm $12 $10 adv/stu — EVERYDAY THEATRE & SPEAK THE MUSIC PRESENT: VOWEL MOVEMENT BEATBOXERS featuring Maximillian, Adam Matta (NYC), Tim Barsky, Infinite and Soulati (Felonious), many more
SAT 11/15 9:30 pm $15 $12 adv/stu or before 9 pm — HAITIAN: Vertieres Day Party! Honoring Haitian independence & culture, KALBASS KREYOL JAKA FOLKLORIC DANCE TROUPE, Master Drummer JJAKOMO, 8:00 pm Kompa dance lesson
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Sunday, December 7
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Rifle
THURSDAY, 11/6 · 9 PM $7 TIX AT TICKETWEB
ALL MY PRETTY ONES (CD Release)
The Blank Tapes
Beatbeat Whisper
FRIDAY, 11/7 · EARLY SHOW 8 PM $10
TIX AT TICKETWEB
RUTH GERSON
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THE SLIPPERY SLOPE
Bear Hunter
Run On Sentence
Alana Sveta
SATURDAY, 11/8 · CLOSED FOR PRIVATE EVENT
SUNDAY, 11/9 · 9 PM $7
THE SHIVERS
Lach
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Dan Giberman
MONDAY, 11/10 · SIGN UP @ 7:30 PM · FREE
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OPEN MIC WITH JJ SCHULTZ
TUESDAY, 11/11 · 9 PM $10 TIX AT TICKETWEB
TOM MCRAE
Steve Reynolds
Kid Mud
WEDNESDAY, 11/12 · 8:30 PM $8
The Dead Westerns
PAUL CHESNE
Kathleen Grace
THURSDAY, 11/13 · 9 PM $6 TIX AT TICKETWEB
CHARLES GONZALEZ &
THE STEREO GLITTER
Nicki Bluhm and the Gamblers
Fred Torphy (solo) of Big Light
FRIDAY, 11/14 · 9 PM $12 TIX AT TICKETWEB
CASTANETS
Miles Benjamin Anthony Robinson
SATURDAY, 11/15 · 9 PM $7 TIX AT TICKETWEB
MONTE CASINO
The Attack Plan
Two Headed Spy
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As A People
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fastball
w/ JOSIAH LEMING

FRIDAY DECEMBER 12TH 8PM | $17
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and his fly-rite boys

FRIDAY DECEMBER 19TH 8PM | $17
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11/15: GREAT AMERICAN TAXI
11/20: TAINTED LOVE
11/22: POP ROCKS
11/28: NOTORIOUS
11/29: DELTA WIRES
12/05: OURS
12/13: DOLORATA
12/18: KEATON SIMONS
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Come Belt it out and drink it down. FREE!!!

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Play for Drinx, Dignity and Dorky Prizes with your host… Clare St. Clare
FREE!!!!

TUESDAY, NOVEMBER 4TH DOORS 9PM/SHOW 10PM $6
Alcoholocaust Presents
Doors open at 9pm / Show at 10pm
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(members from Phantom Limbs/Abrupt)
SINDIOS (from Seattle)
TARRAKIAN

WEDNESDAY, NOVEMBER 5TH 9PM $5
Les hormones (record release)
The outdoorsmen
Ghost echoes
+djs eric daggerman & colin

FRIDAY, NOVEMBER 7TH 9PM $3
oldies night W/
primo, daniel and lost cat

SATURDAY, NOVEMBER 8TH 9PM $3
veil veil vanish & solar powered people

SUNDAY, NOVEMBER 9TH 9PM FREE!
lonely teardrops doo wop
W/ Dj dx & designated d

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IN THE BAM GALLERIES

Mahjong: Contemporary Chinese Art from the Sigg Collection

Through January 4, 2009

Four decades of change in China, reflected in 141 works by contemporary artists.



Grain in Ear, November 22

AT THE PFA THEATER

Mahjong: New Independent Chinese Cinema

November 6–22

This week's screenings:

THURSDAY, NOVEMBER 6

6:30 pm: *Little Moth* (2007). An exhilarating, Dickensian view of life on the urban streets.

8:30 pm: *Oxhide* (2004). Director Liu Jaiyin films his family confronting a financial dilemma.

SATURDAY, NOVEMBER 8

6:30 pm: *Oxhide* (2004).

8:40 pm: *Uniform* (2003). Satire meets urban realism in a tale of a tailor who finds a policeman's uniform.

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

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TOP Wang Guangyi: *Chanel No. 5*, 2001; oil on canvas; 120 × 156 in.; Sigg Collection. **Mahjong: Contemporary Chinese Art from the Sigg Collection** is supported in part by Carmen M. Christensen; the Wakerling and Bei Shan Tang Endowments; Barclay and Sharon Simpson; Bonhams & Butterfields, Auctioneers & Appraisers; Rena Bransten; Wen-hsin Yeh and James C. Sha; Gwong-yih and Angela Lee; The Alafi Family Foundation; Joachim and Nancy Bechtle; The Blakemore Foundation; City National Bank; Tecoah and Tom Bruce; Nancy Livingston and Fred Levin/The Shenson Foundation, and other generous donors. Education programs are made possible by the generous support of The W.L.S. Spencer Foundation and the Consortium for the Arts at UC Berkeley. Ai Weiwei's artist residency is supported in part by Cheryl Haines Gallery. Jia Zhangke and Ning Ying Film Retrospectives are presented in conjunction with the Center for Asian American Media, with the generous support of the Consortium for the Arts and the Center for Chinese Studies at UC Berkeley.

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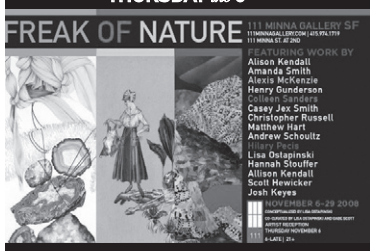
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November 6-November 29, 2008;

Opening Reception

Thurs, November 6th, 6pm-late

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Presented by 111 Minna & Versus Magazine

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BOOGIE BROWN • DJ DELROKZ

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Live performances by Citay and Girls; DJ sets by Honey Soundsystem and Hunx & Junx (of Gravy Train!!!!).

9pm, 21+, suggested donation $5

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FLYER FOR "140 WAYS TO MAKE A CASSETTE UNLISTENABLE"

"Relay"

REVIEW Those of you who can remember them know that cassette tapes aren't exactly sturdy. Forever getting tangled in car stereos or being left to bake on dashboards, during their commercial heyday they practically advertised their obsolescence — Maxell ads be damned. But anyone who has managed to wrest the audio from within a warped plastic shell knows that the metamorphosed sound can be strangely beautiful. Composer Daniel Basinkski has made a second career out of looping the death rattles from his magnetic tape archive, and Kevin Shields nearly bankrupted Creation Records while trying to make his guitars sound like so many corroded C-90 tapes.

Dan Nelson invokes the cassette's history of planned obsolescence in "140 Ways to Make a Cassette Tape Unlistenable," his contribution to "Relay," a modest group show of sound-related art at the LAB. Nelson is no stranger to lists, as attested to by his handsome grimoire *All Known Metal Bands* (McSweeney's, 300 pages, $22). Here, though, he catalogs his repeated and sometimes frustrated attempts at destruction rather than posterity. Lining the walls are vitrines and photographs displaying the remains of cassettes: encased in cement, mobster-style; wrapped in electrical tape; atomized from hammer blows; power-sawed in two. There are letters documenting Nelson's attempts to send tapes over Niagara Falls and into outer space on a NASA rocket. Most hilariously, a missive to the Gagosian Gallery pleads for one of Nelson's cassettes to be interred with Ed Ruscha when Ruscha passes on.

Nelson's installation mines its laughs and its conceptual heft from a self-deprecatory stance: cassettes have long been declared a dead medium, despite whatever nostalgic eternal return may be planned by the Urban Outfitters cultural industrial complex. The ridiculous length to which Nelson is willing to pursue his mission only further underscores this fact. The flogging of a dead horse is rarely so much fun to watch. **(Matt Sussman)**

RELAY Through Nov. 15. Wed.–Sat., 1–6 p.m. The LAB, 2948 16th St., SF. (415) 864-8855. www.thelab.org

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. **"Bay Area Spotlight: Keith Knight."** Drawings from the creator of *K Chronicles* and *The Knight Life*. Through Nov 9. **"From Richie Rich to Wendy the Witch: The Art of Harvey Comics."** Original art from Harvey Comics, including Casper, Hot Stuff, Sad Sack, and Little Dot. Through Nov 30. **"Small Press Spotlight on Brianna Miller."** Works by the creator of *Still*, *Walk Like Tall Birds*, and *Catch Me If*. Through Nov 30.

Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. **"In the Beginning: Artists Respond to Genesis."** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009. **"John Zorn Presents the Aleph-Bet Sound Project."** Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Jan 4, 2009. **"Warhol's Jews: Ten Portraits Reconsidered."** Another look at Warhol's 1980 series. Through Jan 25, 2009.

De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Martin Puryear Prints."** Experimental prints by Martin Puryear. Through Jan 11, 2009. **"In the Name of God: War, Religion, and the Reliquaries of Al Farrow,"** Sat/8 through Feb 15, 2009. **"Yves Saint Laurent."** Mammoth retrospective. Through April 5, 2009. **"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing.

Museum of the African Diaspora 685 Mission; 358-7219, www.moadsf.org. Mon-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-9pm; Sun, noon-5pm. $10. "The Hewitt Collection of African-American Art," with 54 works by 20 artists. Through Jan 11, 2009.

San Francisco Museum of Craft and Design 550 Sutter; 773-0303, www.sfmcd.org. Tues-Wed, Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. $5, $3 students (free first

Thurs). "Birds and Their Dwellings," new works by interdisciplinary artists. Through Nov 13. "The Thinking Body," contemporary metalworks produced over the last 30 years. Through Jan 4.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"246 and Counting: Recent Architecture + Design Acquisitions."** Items acquired since curator Henry Urbach joined the staff in Sept 2006. Through Jan 4, 2009. "**Brought to Light: Photography and the Invisible, 1840-1900."** Scientific photos from the 19th century. Through Jan 4, 2009. **"Double Down: Two Visions of Vegas."** Video works by Olivo Barbieri and Stephen Dean. Through Jan 4, 2009. **"Marin Puryear."** Solo retrospective. Sat/8 through Jan 25, 2009. **"The Art of Participation: 1950 to Now."** Thematic exhibition devoted to participatory art. Sat/8 through Feb 8, 2009.

San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. **"Maestro: Photographic Portraits of Tom Zimberoff."** Portraits of national and international conductors. Ongoing. **"150 Years of Dance in California."** Ongoing. **"San Francisco in Song."** Ongoing. **"San Francisco 1900: On Stage."** Ongoing.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). **"Bay Area Now 5."** Yerba Buena's fifth triennial devoted to local artists including Ala Ebtekar, John Roloff, and Canan Tolon. Through Nov 16. **"Estacion Odesia."** Works by Bay Area artists who are also musicians. Through Nov 16. **"The Gatherers: Greening Our Urban Spheres."** Group exhibition with public programs. Through Jan 11, 2009.

BAY AREA

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **"Evolution of a Sacred Space: Días de los Muertos 2008."** Guest curated by Fernando Hernández. Through Dec 2.**"L.A. Paint."** Works by 11 Southern California artists. Through March 8, 2009. **"The Art and History of Early California."** The story of California from the first inhabitants through the Gold Rush. Ongoing.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $4-8 (free first Thurs). **"Bending the Word."** Reinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell. Through Feb 8, 2009. **"Mahjong: Contemporary Chinese Art from the Sigg Collection."** Four decades of Chinese art. Through Jan 4, 2009.

GALLERIES

ONGOING

Adobe Books Backroom Gallery 3166 16th St; 864-3936. Daily, 10am-10pm. "Recent Work," collage by Ryan Coffey. Through Sat/8.

Babylon Falling 1017 Bush; 345-1017. Tues-Fri, noon-9pm; Sat-Sun, noon-7pm. "Within This Institution," new drawings by C3. Through Nov 15.

Braunstein/Quay Gallery 430 Clementina; 278-9850, www.braunsteinquay.com. Tues-Sat, 11am-5:30pm. "Beverly Raynor: State of Worry," photography-based mixed media objects. Through Sat/8.

Cain Schulte Contemporary Art 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. "Linda Karshan: Time Being," Fifteen-year retrospective with over 40 works on paper. Through Nov 15.

Catharine Clark Gallery 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Ray Beldner: The Word," new work; "Nina Katchadourian: A Fugitive, Some Maps, Cute Animals and a Shark," new work. Through Nov 15.

David Cunningham Projects 1928 Folsom; 341-1538. Thurs-Sat, noon-6pm; and by appt. "Patricia Looby: field systems," new paintings by Irish artist. Through Nov 29.

Electric Works 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. "Equilateral," works by Michelle Blade, Ana T. Fernandez, and Julie Rofman. Through Nov 26.

Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. "These Are the People in Your Neighborhood," 15th anniversary group show. Through Fri/7.

Gregory Lind Gallery 49 Geary; 296-9661. Tues-Sat, 10:30am-5:30pm. "Landlord White," new work by Sarah Bostwick. Through Nov 29.

Hallway Bathroom Gallery 391A South Van Ness; Sat, noon-5pm. "Portrait," works by 25 artists. Through Nov 30.

Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "One for Another," installation by Jonathan Brand; "Whiteout," paintings by Jutta Haeckel. Through Dec 6.

Jancar Jones Gallery 965 Mission, suite 120; www.jancarjones.com. Thurs-Sat, noon-6pm; and by appt. "Prajkati Jayavant," sculptural painting on paper and limited-edition print. Through Sat/8.

Kearney Street Workshop 180 Capp #5; 503-0520. Call for hours. "Shifted Focus: A 10th Anniversary APAture Retrospective," group exhibition. Through Jan 23, 2009.

The Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "Relay," collaborative exhibition with Club Sandwich, Fonal Records, and 23five. Through Nov 15.

Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Illiterature," textual group show curated by Mark Carter. Through Jan 3, 2009.

Lincart 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. "Pulso," new paintings by Fernando Rascon; "Clever Drawings from Jack McLean's Tiny Notebook," new drawings. Through Dec 6.

Mission Cultural Center for Latino Arts 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. "Muerte Sin Fronteras/Death Without Borders," Day of the Dead exhibition. Through Nov 22. "Art of Democracy," an exchange of political posters by Bay Area artists and artists from Puerto Rico. Through Dec 13.

Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. "Depleted Selves," a photographic project by Cheryl Meeker tracing boundaries between art, social consciousness and journalism. Through Nov 22.

Mollusk Surf Shop Gallery 4500 Irving; 564-6300. Daily, 10am-6:30pm. "Lavaflow," models, photographs and drawings by Craig Steely and paintings by Cathy Liu. Through Dec 4.

Needles and Pens 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. "Vote for Survival: New Work by Nikki McClure," limited edition signs silk-screened on wood boards. Through Mon/10.

New Langton Arts 1246 Folsom; 626-5416. Daily, 1-7pm. "The Colony Room," installation by Anne Colvin and guests (open Fri and Sat nights, 7-11pm). Through Thurs/6.

Queen's Nails Projects 3191 Mission; 648-4564. Sat, noon-5pm; and by appt. "Fresquez. Meisner.Wilkes," works by Leslie Wilkes, Ben Meisner, and Charles Fresquez. Through Dec 14.

Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Paper Trails, " photographs by Vik Muniz. Through Nov 29.

Silverman Gallery 804 Sutter; 225-9508. Call for hours. "Other than History," works by Torreya Cummings, Patricia Esquevias, and Airycka Rockefeller. Through Nov 22.

Southern Exposure 417 14th St; 863-2141. Thurs-Sat, noon-6pm. "Glasshouse," installation by Kamau Patton and Suzy Poling. Through Wed/5.

Togonon Gallery 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. "Leo Valledor: Selected Paintings and Works on Paper"; "Timeless Geometry: The Art of Peter Forakis (1960-2008)." Through Sat/8.

University High School 3065 Jackson; 447-3100. Mon-Fri, 10am-3pm. "The Jangs," photography by Michael Jang. Through Nov 21.

BAY AREA

African American Museum and Library 659 14th St, Oakl; (510) 637-0200. Tues-Sat, noon-5:30pm. "Banned and Recovered," group show of covers to banned books. Through Dec 31.

Autobody Fine Art 1517 Park, Alameda; (510) 865-2608. Sat-Sun, noon-6pm; and by appt. "Childhood Accident" vs "Crash Course," group show. Through Nov 29.

Blankspace 2208 San Pablo, Oakl; (510) 547-6608. Sat-Mon, noon-5pm. "Double Exposure," group show of art by curators and gallery owners (first Friday reception Nov 7, 7-10pm). Through Nov 17.

di Rosa Preserve 5200 Carneros, 121 Napa; (707) 226-5991. Tues-Fri, 9:30am-3pm. "After the Age of Reason," new work by Maria Porges. Through Jan 3, 2009.

Johansson Projects 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Tickling Thicket," constructions and installations by Katy Stone and paintings by Yvette Molina. Through Dec 13.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. "Residency Projects, Part 4," works by Adriane Colburn, Taraneh Hemami, and Leslie Shows. Through Nov 22.

Mills College Art Museum 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "The Offering Table: Women Artists from Korea," group show of seven Seoul artists; "As Long As You and I Will Live," works by Ginger Wolfe-Suarez. Through Dec 7.

Oliver Art Center California College of the Arts, 5212 Broadway, Oakl. (510) 594-3754. Mon-Tues, Thurs-Fri, 8:30am-noon and 1-4:30pm. "Lydia Nakashima Degarrod: Geographies of the Imagination," multimedia installation. Through Nov 21.

Swarm Gallery 560 Second St, Oakl; www.swarmstudios.net. Tues-Sun, noon-6pm; and by appt. "Corsage," works by Renee Adams; "An Unexpected Visit," works by Ria Brodell; "As One...As More," installation by Nathaniel Parsons. Through Sat/8. **SFBG**



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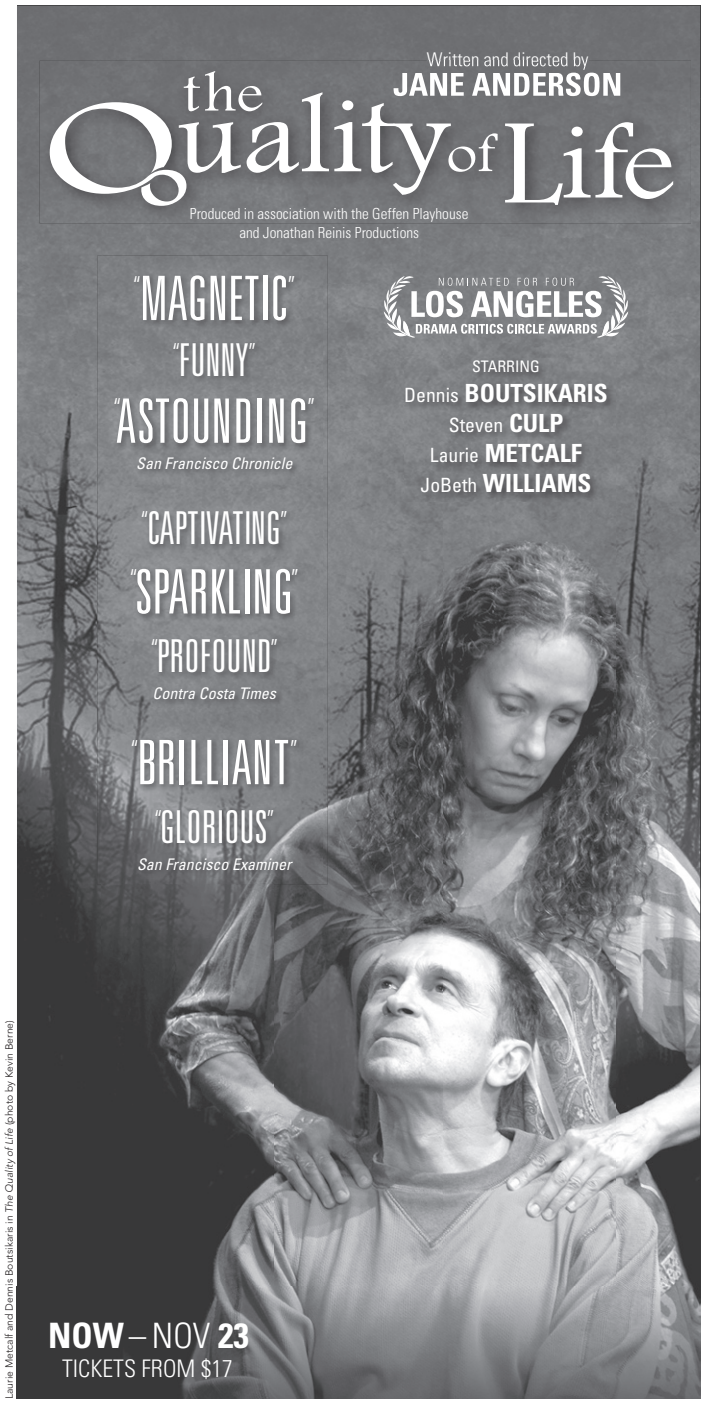
Poetry and Literature Reading Fri. Nov 14, from 7-9PM featuring Charles Entrekin and SFSU Poets

Music Jam Sessions Sun. Nov 23, from 3-5PM featuring Lawanda and Gregg (bring your instruments and play along.)

Berkeley Artisan's Open Studios Sat./Sun. Nov 29-30, from 1-6PM. Fine Arts, Crafts, Jewelry and Gifts

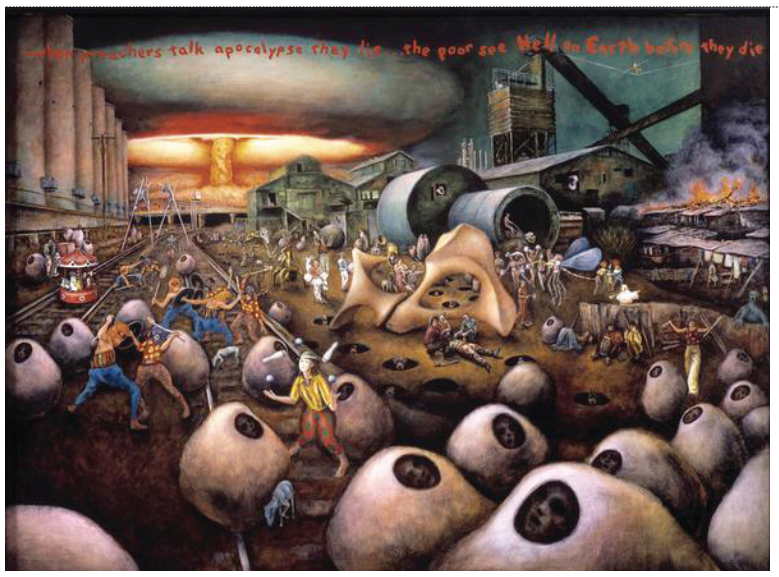
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Laurie Metcalf and Dennis Boutsikaris in The Quality of Life (photo by Kevin Berne)

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The Thousand Faces Ball

PREVIEW Imagine the unsavory digs of the Mos Eisley Cantina of Tatooine stormed by a horde of previously barred droids and miscreants and forced to hold a variety show to stave off certain destruction — it's a scene reminiscent of those generated by San Francisco's OmniCircus, which has been simultaneously thrilling and troubling audiences for two decades. Founded by local surrealist artist and roboteer Frank Garvey, first as a film project, then as a live performance troupe, OmniCircus combines the high tech with the lowdown, propagating an environment where down-and-out robot performers and their human counterparts can come together under one roof, creating a spectacle part *Transmetropolitan*, part Captured! By Robots, and part *The Black Rider*. No mere vehicle for cream pies and contortionists, this darkly subversive one-ring circus has all the hallmarks of an ecstatically apocalyptic experience: music, mayhem, and mechanical mendicants. The Thousand Faces Ball marks the latest incarnation of the project, introducing the Moth nor Rust band starring OmniDiva Joan Loon, and retaining the talents of longtime DeusMachina collaborators, including Daniel Berkman and Geoffrey Pond, as well as an army of robotic riffraff: junkies, beggars, street preachers, and whores. Billed as the world's first robotic theatre ensemble, OmniCircus is nevertheless no ephemeral vision of the future, but a thorough examination of the present through an unsentimental, yet curiously life-affirming lens. **(Nicole Gluckstern)**

THE THOUSAND FACES BALL Sat/8, 8 p.m., $10 donation. OmniCircus, 550 Natoma, SF. (415) 701-0686, www.omnicircus.com

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Circus Finelli Stage Werx, 533 Sutter; www.circusfinelli.org. $12-15. Opens Fri/7. Fri-Sun, 8pm. Through Nov 16. The troupe mixes Slavic slapstick comedy with comedy and flying cutlery.

Forever Tango Post Street Theatre, 450 Post; 771-6900, www.ticketmaster.com. $50-75. Opens Wed/5. Wed-Sun and Tues/11, 8pm; Wed/5 and Sat-Sun, 2pm Through Nov 16. The Luis Bravo-created celebration of the music and dance of Argentina showcases 14 world-class tango dancers, a vocalist, and orchestra.

Friends Brava Theater, 2781 24th St; 641-7657, www.brava.org. $10-35. Opens Wed/5. 8pm. Through Nov 21. A home invasion is undertaken to save a man from loneliness in this Kobo Abe play, which inaugurates Brava's second stage.

The Last Yiddish Poet Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. $30-34. Previews Thurs/6-Sat/8, 8pm. Opens Sun/9, 7pm. Thurs-Sat, 8pm; Sun, 2pm. Through Dec 14. A mythical Yiddish poet journeys into his past through a landscape full of humor, music, and giant puppets in this production, staged by Traveling Jewish Theatre in celebration of its 30th anniversary.

Love, Humiliation & Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. $20. Previews through Wed/5. Opens Thurs/6, 8pm. Runs Thurs, 8pm.Through Dec 18. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

Two by Woody! The Custom Made Theatre, 965 Mission; 1-800-838-3006, www.custommade.org. $10-25. Opens Fri/7. Wed-Sat, 8pm. Through Dec 13. Custom Made presents two recent plays by Woody Allen: *Riverside Drive* and *Central Park West*.

The W. Kamau Bell Curve Climate Theater, 285 Ninth St; www.brownpapertickets.com. $25 (bring a friend of a different race and get in two for one). Opens Fri/7. Thurs-Sat, 8pm. Through Dec 13. (Also SF Playhouse Studio Theater, 533 Sutter; Jan 8-Feb 28, 2009; Thurs-Sat, 8pm.) Comedian W. Kamau Bell takes a witty, insightful look at race in the context of an election year that has brought new meaning to the words "White House."

BAY AREA

The Devil's Disciple Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. $28-50. Previews Wed/5, 8pm. Opens Thurs/6. Wed-Sat, 8pm; Sun 2 and 7pm. Through Dec 7. Aurora Theatre Company continues its American trilogy with George Bernard Shaw's fictional account a so-called American hero during the Revolutionary War.

Dream of a Common Language Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 865-5060, www.rhythmix.org. $12-20. Opens Fri/7. Fri-Sat, 8pm; Sun, 2pm; Thurs, 7pm. Through Nov 22. A woman searches for her artistic identity in Virago Theatre Company's production of a play by Heather McDonald.

Greater Tuna Lucie Stern Theater, 1305 Middlefield, Palo Alto; (650) 329-0891, www.paplayers.org. $20-31. Preview Fri/7. Opens Sat/8. Thurs-Sat, 8pm; Sun, 2:30pm. Through Nov 23.

Joe Turner's Come and Gone Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $13.50-71. Opens Wed/5. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No performances Nov 27 and no matinees on Sat/8, Nov 13 and 22 and Dec 11. Through Dec 14. Delroy Lindo returns to Berkeley Repertory Theatre with the play that led to his Tony nomination — August Wilson's epic look at African Americans searching for a place after slavery.

ONGOING

Angry Black White Boy Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. $15-25 sliding scale. Thurs-Sat, 8pm. Through Nov 16. Violence, hip-hop culture, and identity are tackled in Dan Wolf's adaptation of Adam Mansbach's provocative novel.

Animal Kingdom Boxcar Theatre, 505 Natoma; 776-1647, www.voteanimal.com. $24. Thurs-Sat, 8pm; Fri/7, 3pm. Through Sat/8. The contemporary fairy tale lampoons electoral politics.

As Bees in Honey Drown New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. Previews Fri/7-Nov 14. Opens Nov 15. Wed-Sat, 8pm; Sun, 2pm. (No performances Nov 16, 26, and 27) Through Dec 21. A successful gay twentysomething novelist catches the attention of a mysterious celebrity stalker.

Evie's Waltz Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. $15-45. Previews Sat/8 and Nov 12-14, 8pm; Sun/9. 2:30pm. Opens Nov 15. Wed-Sat, 8pm; Sun, 2:30 and 7pm; Nov 19 and Dec 3, 2:30pm. (No performances Nov 26-27.) Through Dec 7. A boy is suspended for carrying a gun to school, and his family is drawn into a cat-and-mouse game with his girlfriend.

Ghost Train Coming The Garage, 975 Howard; 585-1221, www.pustheatre.com. $7-15. Thurs-Sat, 8pm. Through Nov 22. Performers Under Stress' current paean to prostitution, the Charles Pike-penned *Ghost Train Coming*, works its way towards a happy ending through a circuitous back road lined with hallucinations, violent lowlifes, and *The Love Boat*. Though the gist of the storyline is straightforward enough, boy meets girl — or rather, grieving widower meets beleaguered neighborhood hooker — the continuity is occasionally hijacked by the specter of Elvis (Valerie Fachman), who apparently lives in unhappy hooker Jackie-O's steamer trunk, emerging at random moments to pickpocket her seedy clientele or engage her in sparring matches. Fachman goes somewhat awry since in her game attempt to inhabit a male body and actually loses the sinuous grace of Elvis himself — coming off more like a ham-fisted impersonator on the casino circuit than the king of rock 'n' roll. On the other hand, frequent PUS collaborator Dale Tagtmeyer's understated performance as über-nebbishy Harry who falls for Monica Cortes Viharo's Jackie-O, is both convincing and poignant, and Vincent Faso's low-rent private investigator Melvin Purple is hilariously unhinged. (Gluckstern)

The History Boys New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. $28-34. Wed-Sat, 8pm. Through Sat/8. Despite close collaboration each time with director Nicholas Hytner, Alan Bennett's 2006 Tony Award-winner, *The History Boys*, about a rowdy group of British seniors prepping for admission to Oxford/Cambridge while vacillating between two teachers with fundamentally different approaches to education, didn't transition as successfully to the screen as his *Madness of George III* (1994). So those who know only the beautifully cast but ultimately underwhelming film have a minor revelation in store with New Conservatory Theatre Center's admittedly less than perfect but very worthwhile Bay Area premiere. Well-cast and competently helmed by artistic director Ed Decker, the play's thematic subtlety, gleaming wit, and graceful construction — which was streamlined into a more linear, realistic mode for the movie — are all on solid display. (Avila)

One Hundred Years of Queer Theatre Theatre Rhinoceros, 2926 16th St; 552-4100, ext. 104, www.therhino.org. $15-25. Wed-Sat, 8pm; Sun/9 and Nov 16 and 23, 3pm. Through Nov 23. Eastenders' seventh short-play fest is a survey of treatments of queer identity and life in the 20th century, co-produced with Theater Rhinoceros, the country's longest-running queer theater. Running in repertory, a total of eight plays — including lesser known works by the likes of Tennessee Williams, Djuna Barnes, and Joe Orton as well as a world premiere of a 1907 play by "the Russian Oscar Wilde" Mikhail Kuzim — takes place over three separate evenings. Series C includes director Mary Guzmán's fairly rocky but intermittently commanding revival of Cherríe Moraga's *Giving Up the Ghost*, exploring Chicana lesbian identity through LA-born Marisa (played as adult by Jessie Aguirre and as teenager by Natalia Maria Toscano) and Mexican-born painter Amalia (Maria Carolina Morales Aguilar). Craig Lucas's two-hander *Bad Dream* is an intimate reflection on the impact of AIDS in a comic mode, highlighting a late-night conversation between HIV-positive Malcolm ('Drew Todd) and restless but committed mate Robert (P.A. Cooley). Director Jon Wai-keung Lowe and cast nail the comedy, but the play's deeper chords don't quite sound. Finally, Susan E. Evans directs an enjoyable production of Tony Kushner's cleverly unexpected riff on Shakespeare's Sonnet 75, set between a hyper-neurotic patient (a hilarious Dale Albright) and his weary former analyst (Carolyn Doyle), each shadowed by the presence of their respective lovers (Aaron Tworek and Diana Dorel Gutierrez). (Avila)

The Quality of Life American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $14-82. Tues-Sat, 8pm (except Tues/11, 7pm); Sat-Sun, 2pm. Through Nov 23. Laurie Metcalf, Caroline Lagerfelt, JoBeth Williams, and Steven Culp appear in this drama inspired by events occurring during the Mt. Vision Fire of 1995.

The Rocky Horror Show Victoria Theatre, 2961 16th St.; www.rockysf.com. $22-35. Thurs-Fri, 8pm; Sat, 9 and 11pm. Through Nov 15. Owing to some brain-teasing metaphysical paradox, doing the Time Warp apparently never grows old. And although it's a reverently traditional take with few surprises, Ray of Light's production of the *Rocky Horror Show* proves as much, hitting all the right notes. Director Cate Caplin's smooth helming of Richard O'Brien's 1973 musical — basis for the undying midnight movie known for its extravagant audience participation rituals — includes fine choreography and respectable turns by an enjoyable cast, headed up by a formidable Jef Valentine as extraterrestrial transvestite and mad scientist Frank N Furter, a Halloweenie hero if there ever was one. Frank, of course, oversees the salacious, storm-shrouded castle wherein car-stranded, newly engaged squares Brad (Jason Hoover) and Janet (Rebecca Pingree) find themselves morally corrupted, or lightened up anyway. The basic if durable story also revolves around Frank's new creation, a blond Adonis-like hunk of self-indulgence he calls Rocky (Scott Gessford), and the backlash that comes from backstabbing servants Riff Raff (Manuel Caneri) and Magenta (Jessica Coker). Naturally, it's all an excellent excuse for a lot of lighthearted raunch and romp, tricked out in fishnets, garters, and black lipstick (the nicely trashy/glammy costumes are by Mark Koss) and propelled by rock-fueled songs, enduringly catchy and solidly rendered under Ben Prince's musical direction, as well as the requisite call-and-response from a perennially enthusiastic audience. (Avila)

Shining City SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. Wed-Fri, 8 pm; Sat, 3 and 8pm; Tues, 7pm. Through Nov 22. The intimate setting and director Amy Glazer's skillful care make SF Playhouse's Bay Area premiere of *Shining City* something approaching ideal. In its best moments, Conor McPherson's 2004 play feels so hushed and private, subtle and specific, that you want to huddle close, absorbing every inflection and gesture. Set in the newly acquired office of ex-priest and first-time therapist Ian (a nervous enigma played charmingly by Alex Moggridge), *Shining City* centers grippingly on a middle-aged Dublin businessman and recent widower (an outstanding Paul Whitworth) who, believing he's been visited by his dead wife, turns in desperation to the self-conscious but earnest young man, secretly adrift with conflicted yearnings and a disintegrating relationship of his own. McPherson is a serious storyteller whose penchant for ghost stories cleverly emphasizes the mediating work stories themselves do: shuttling like shades between our inherent loneliness and the intangible but inescapable world of other people. On the one hand, the play suggests — in psychoanalytic fashion — that only by formulating our story can we hold our demons at bay, casting some light around the darkened impression of our grief and anxiety. At the same time, McPherson offers the terrible, mischievous logic that stories might in turn reach out to us with an urgency of their own. (Avila)

Shocktoberfest!! 2008: Elemental Horror Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. $15-69. Thurs-Sat, 8pm. Through Nov 22. That unholy All Hallow's Eve tradition, Thrillpeddlers' Shocktoberfest is back to wreak its finely tuned Grand Guinol-esque havoc, with a simply rendered array of visceral special effects that are better than ever. Upping the ante on naturalism, this year's batch of scary stories reveal the most frightening monster of all: humankind. From a twisted Klondike expedition gone awry to a hopeless battlefield in turn-of-the-century Beijing, the gritty settings are far removed from the drawing rooms and vapors of the haunted-house parlor set. In *A Difficult Passage*, a band of prep-school youths "strike out against the wilderness" to tragic-comic effect, while *The Kindest Thing* pits the jaw-clenched stoicism of doomed soldiers against the moral vacuum of war. The retro-futuristic sci-fi fantasy, *A Slight Tingling*, set in the innocuous office of Dr. Verdier, is the only play of the three with a bourgeois setting. What occurs within the Doctor's chamber is not quite innocuous, and this revived Thrillpeddler classic emerges as the evening's campiest vignette. Standout performances include Eric Tyson Wertz as a sadistic, renegade Mountie and T.J. Buswell and Will McMichael as besieged French mercenaries trapped by the Boxer Rebellion. (Gluckstern)

Squeeze Box The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $22-35. Sat, 5pm; Sun, 7pm. Through Dec 14. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenuous accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops (she came up through the famed Los Angeles–based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

That Horrible in Between Place El Teatro de la Esperanza, 2940 16th St., second floor; www.amp-sf.org. $20. Thurs-Sat, 8pm. Through Nov 22. A girlfriend and best friend talk about love, anger, loss, and jealousy in a hospital waiting room in this world premiere play by Gabrielle Gomez, staged by Ann Marie Productions.

Towle's Hill The Marsh Main Stage, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $20-50 sliding scale. Fri, 8pm. Through Nov 21. Mark Kenward's solo show about California's oldest family winery returns from a 10-city tour; each performance concludes with a wine tasting.

Victims of Duty Cutting Ball Theater, EXIT on Taylor, 277 Taylor; 1-800-838-3006, cuttingball.com. $15-30. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 23. Choubert (David Sinaiko) and Madeleine (Felicia Benefield), a comfortably complacent bourgeois couple, discuss the modern drama from their pleasant Parisian perch when a knock at the door interrupts them. A detective (Ryan Oden) is looking for the occupant of a neighboring apartment. They eagerly cajole him into coming inside, but immediately Choubert becomes the object of the increasingly ruthless investigation, transforming the pair's staid surroundings into an embattled landscape of subconscious anxieties and desires. In Cutting Ball Theater's sleek production, that landscape includes unexpectedly fertile valleys of grief, betrayal, and sexual sublimation as well as gleaming peaks of unfettered violence and Marx Brothers–like mayhem. Of course, the playful discussion of modern theater is only one of the representative gestures here of said modern theater, not least the works of Eugene Ionesco, whose *Victims of Duty* (1953) helped inaugurate the Theatre of the Absurd. And yet artistic director Rob Melrose's sure handling of this rarely staged early work shows it too vital and resonant to feel like a mere history lesson — even as the surprisingly contemporary thrust of its satirical dream-logic forces us to consider how far back this "post-9/11" moment of crisis really goes. (Avila)

DANCE

Merce Cunningham Dance Company Zellerbach Hall, UC Berkeley, Berk; (510)

642-9988, www.calperfs.berkeley.edu. $26-48. Fri/7-Sat/8, 8pm; Nov 14-15, 8pm. Program A includes *Suite for Five* and *eyeSpace*; Program B, *Second Hand* and *Split Sides*; Program C, *eyeSpace* and *BIPED*; Program D, *Views on Stage*, *Crises*, and *XOVER*.

Dancing Dreaming Isadora Cowell Theater, Fort Mason; 345-7575, www.fortmason.org/boxoffice. Sun/9, 6pm. Mary Sano and the Duncan Dancers explore Isadora Duncan's past, present and future with traditional Duncan works and Sano's original choreography.

Lucky 13 CounterPULSE, 1310 Mission; www.brownpapertickets.com. $15-20. Fri/7-Sun/9, 8pm. The darkly humorous dance/theater performance by Huckabay McAllister Dance includes three world premieres and audience favorites. Artistic director Jenny McAllister choreographs, with guest choreography by HMD dancers Erin Mei-Ling Stuart and Sean McMahon.

ODC/Dance Unplugged Project Artaud Theater, 450 Florida; 863-9834, www.odcdance.org. $18. Mon/10, 7pm (pre-show wine reception 6pm). A behind-the-scenes look at a new dance work by co-artistic director KT Nelson with a live commissioned score by Marcelo Zarvos.

Printz Dance Project Cowell Theater, Fort Mason Center; 345-7575, www.printzdance.org. $18-20. Thurs/6-Sat/8, 8pm. The company performs contemporary dance repertory favorites and presents the world premiere of a piece created in collaboration with Siamsa Tire.

SITE Dance Mission Theater, 3316 24th St; 1-800-838-3006, www.brownpapertickets.com. $15-20. Fri/7-Sun/9 and Nov 13-15. Maxine Moerman Dancetheatre presents a dance and media event focusing on the poetics of place.

PERFORMANCE

Bijou Martuni's, 4 Valencia; 241-0205, www.dragatmartunis.com. $5. Sun/9, 6:30pm. Ethel Merman of the Ethel Merman Experience, Donald Arquilla, Sheelagh Murphy, and others pay tribute to Johnny Mercer.

Rita Moreno Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.ticketweb.com. $50-55. Wed/5-Nov 22, 8pm; Sun/9 and Nov 16 and 23, 5pm. The Oscar-, Tony-, Emmy-, Grammy-, and Golden Globe-winner pays tribute to the great composers of Broadway and American standards.

My Life in the Silents Zeum Theater, Yerba Buena Gardens, Fourth and Howard; 749-2228, www.act-sf.org. $15.50-20.50. Wed/5-Fri/7, 7:30pm; Sat/8, 2 and 7:30pm. Members of the ACT Young Conservatory perform in this world premiere comedy by Timothy Mason, set in Hollywood's silent film era.

Pedro Páramo Mission Cultural Center for Latino Arts Theater, 2868 Mission; 821-1155, www.missionculturalcenter.org. $15. Sat/8 and Nov 21-22, 8pm. A young man travels to Comala, Mexico, in search of his father and discovers the crimes his forebear committed against the community.

Katie Rubin and Alicia Dattner The Garage, 975 Howard; www.975howard.com. $20. Wed/5, 7:30pm. The comedic solo performance event includes Rubin's "Insides OUT!" and Dattner's "Eat, Pray, Laugh."

Submergency: Soak the Vote Off Market Theatre, 965 Mission; www.cassandrascall.com. $5. Fri/7-Sat/8, 10pm. Improv comics solve issues, the American way, with water pistols.

Trannyfest Live Mama Calizo's Voice Factory, 151 Mission; www.freshmeatproductions.org. $8. Thurs/6, 8pm. Gender-bending tap dancers, performance artists, kink and rock 'n' roll adventurers include Twincest, Storm Florez, and Butch Tap.

Visual Music New Nothing Theater, 16 Sherman; 665-5454. Free. Thurs/6, 8pm. Wiggwaum and Tim Thompson present visuals and live music.

Words First CounterPULSE, 1310 Mission; 1-800-838-3006, www.brownpapertickets.com. $3-10. Wed/5, 7:30pm. Underground comedic artists Les Milton, Colin Mahan, and Bucky Sinister perform.

COMEDY

Clubhouse 414 Mason, fifth and seventh flrs; www.clubhousecomedy.com. Wed, 8pm: San Francisco Comedy College presents "Hump Day Comedy" with new talent, $5. Thurs/6, 8pm: "Young Guns of Comedy" with Nathan Jackson, Ryan Kasmier, Kadekeo Chandara, David Studebaker, and Luke Lockfeld. Fri, 7pm: "Friday Night Live!" produced by the Comedy College. Fri, 9pm: "Scantily Clad Comedy" with Joe Nguyen, $12. Sat, 7pm: "New Talent Show," $5. Sat, 9pm: "Naked Comedy," $12.

Cobb's Comedy Club 915 Columbus; 928-4320. Wed/5-Thurs/6, 8pm: Russell Brand, $30.50. Fri/7-Sat/8, 7:30 and 9:30pm; Sun/9, 7pm: Sinbad, $40.50.

The Dark Room Theater 2263 Mission; 401-7987, www.darkroomsf.com. Sat/8, 10pm: "Subterranean Comedy VI" featuring Amir Malekpour, Justin Lamb, and Paco Romane. Third Sat 10pm: "Things We Made," with Patrick Bulger, Jesse Fernandez, and Paul Marino, $10.

Punch Line 444 Battery; 397-7573. Wed/5-Thurs/6, 8pm; Fri/7-Sat/8, 8 and 10pm: John Mulaney with Nikki Glaser and DJ Mervin, $15-21. Sun/9, 8pm: SF Comedy Showcase, $12. Mon/10: Laughs for Turkeys, 8pm, $12. Tues/11-Nov 13, 8pm; Nov 14-15, 8 and 10pm: Mitch Fatel with Gary Cannon, $18.50-22.50.

Purple Onion 140 Columbus; 863-1076, www.purpleonioncomedy.com. Wed, 9pm: "Justin McClure and Friends." Ongoing. Sat/8, 8 and 10pm: Will Franken, $20.

SPOKEN WORD

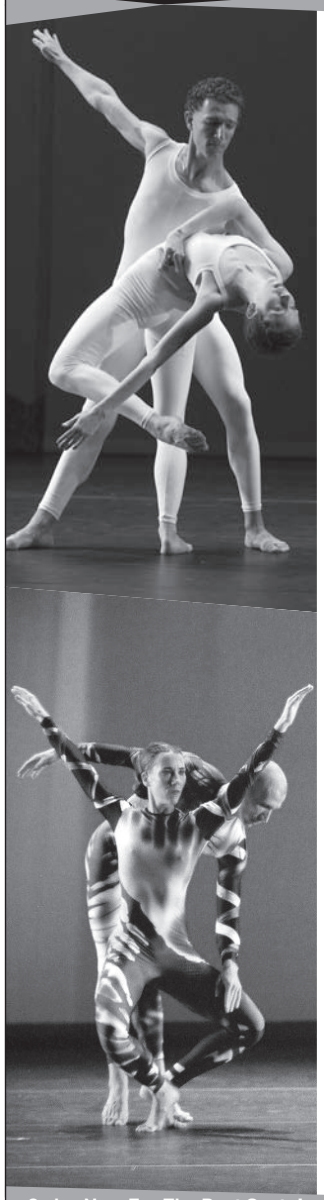
Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

SATURDAY: **Make-Out Room** 3225 22nd St, SF; www.makeoutroom.com. Sat/8: "Writers in Drag" with Michelle Tea, Austin Grossman, Stephen Elliott, Annalee Newitz, and Jaime Cortez, 7:30pm, $3-5 sliding scale. **Fort Mason Center** Golden Gate Room, Building C, SF; 771-1076. Sat/8: San Francisco International Poetry Festival presents "Vietnamese Poets of the Diaspora," 7pm, free. **SFBG**



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Merce Cunningham Dance Company
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Merce Cunningham's "poetically compelling" (*New York Times*) works and groundbreaking collaborations with John Cage, contemporary experiments with technology, and enduring collaborations with such visual artists as Robert Rauschenberg have redefined the "rules" of modern dance. The company's two-week Berkeley residency celebrates the Merce Cunningham Dance Company's rich 55-year history with four repertory programs, plus a series of collaborations and community events.

Program (Nov 7): Cunningham/*Suite for Five*, (1953-1958, revived 2002), music by John Cage; *eyeSpace* (20-minute version, 2006), music by Mikel Rouse; *BIPED* (1999), music by Gavin Bryars

Program (Nov 8): Cunningham/*Second Hand* (1970, revived 2008), music by John Cage; *Split Sides* (2003), music by Radiohead and Sigur Rós

Program (Nov 14): Cunningham/*eyeSpace* (40-minute version, 2007), music by David Behrman and Annea Lockwood; *BIPED*

Program (Nov 15): Cunningham/*Views on Stage* (2004), music by John Cage; *Crises* (1968, revived 2006), music by Conlon Nancarrow; *XOVER* (2007), music by John Cage

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"The Art of Participation"



PHOTO BY GIOVANNA DAL MAGRO

PREVIEW Participatory art challenges the idea that art should be made by a professional elite for the general public to consume and view (and, if rich enough, buy). It breaks down the idea of art as stagnant or permanent; instead, it intends to engage audiences directly, allowing them to become co-creators of a work. The new exhibition "The Art of Participation" retrospectively examines participatory art from the past 60 years, including works by more than 40 artists. The show itself will change in terms of form and content as visitors contribute to it, both at the museum and online.

Opening day of "The Art of Participation" includes a panel discussion titled "Open Works" with artists Karl Heinz Jeron, Lynn Hershman Leeson, Jon Rubin, and SFMOMA's curators Rudolf Frieling and Frank Smigiel. "Open Works" will discuss the notion of indeterminacy and openness to chance or change. A concept introduced by John Cage in the early 1950s, indeterminacy refers to projects that cannot be completed by the artist's intention or the art object's form alone.

Other participatory events include the weekly Thursday night series "The Act of Drinking Beer with Friends Is the Highest Form of Art," where people can drink beer and hang out with friends. The gathering will be hosted by Marioni, a Bay Area conceptual artist who has regularly staged free beer salons since 1970. And don't miss John Cage's famous "silent" musical score *4'33"*, occurring daily. *4'33"* bypasses instrumentation, shifting attention to the audience and ambient sounds. **(Michelle Broder van Dyke)**

THE ART OF PARTICIPATION Sat/8 through Feb. 8, 2009. (Opening week events: "Open Works" discussion Sat/8, 1 p.m.; "The Act of Drinking Beer With Friends is the Highest Form of Art," Nov. 13, 5–7 p.m.) $7–$12.50. San Francisco Museum of Modern Art, 151 Third St., SF. (415) 357-4000. www.sfmoma.org

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 5

"Surviving in Space" Axis Café, 1201 Eighth St; (415) 437-2947. 7pm, free. The "Ask a Scientist" series returns with NASA's Sherwin Gormly, who'll discuss the challenges of long-range space travel — including, but not limited to, fine-tuning a machine that can turn urine into drinking water.

THURSDAY 6

"The Adventures of Eddie Fung: Chinatown Kid, Texas Cowboy, Prisoner of War" City College of San Francisco, Ocean Campus, Conlan Hall, Rm 101; (415) 239-3580. 12:30pm, free. Author Judy Yung and subject Eddie Fung discuss Fung's colorful life, as detailed in Yung's bio: born and raised in San Francisco's Chinatown, he was the only Chinese American soldier to be captured by the Japanese during World War II.

SATURDAY 8

"Draw Me Your Childhood Garden" Southern Exposure, 417 14th St; (415) 863-2141, www.soex.org. 3-6pm, free. As part of Southern Exposure gallery's "Free Range" program, *Eco Heroes* author Suzanne Husky launches her book with a pot luck and drawing session; participants are invited to share memories of their childhood gardens.
"Fabulous Food Festival" Concourse Exhibition Center, 635 Eighth St; (415) 388-7208, www.pacificexpositions.com. 10am-5pm, $10. Through Sun/9. Foodie alert: this "cornucopia of culinary delights" features an assortment of edibles from over 120 exhibitors in categories from condiments to chocolate, plus cooking demos, dinnerware displays, live music, and more.
"Visual Aid's Big Deal" Somarts, 934 Brannan; www.visualaid.org. 4-9pm, $45. Score genuine works of art for as little as $160 as this annual benefit for Visual Aid's programs for artists with life-threatening illnesses.

BAY AREA

"Carnival of Stars Belly Dance and Comic Book Convention" Centennial Hall, 22292 Foothill Blvd, Hayward; (510) 548-4260, www.carnivalofstars.com. 10am-9pm, $5-$15. Through Sun/9. Top belly dancers and comic book artists pool their talents for this one-of-a-kind event, featuring dance workshops, costume contests, panel discussions, and live music.

SUNDAY 9

Clowns Without Borders benefit Climate Theater, 285 Ninth St; (415) 263-0830, www.climatetheater.com. 7:30pm, $15-25. Clowns Without Borders bring smiles to children in crisis situations across the globe; this performance benefit supports their volunteer efforts.
"Fabulous Food Festival" Concourse Exhibition Center, 635 Eighth St; (415) 388-7208, www.pacificexpositions.com. 10am-5pm, $10. See Sat/8.

BAY AREA

"Carnival of Stars Belly Dance and Comic Book Convention" Centennial Hall, 22292 Foothill Blvd, Hayward; (510) 548-4260, www.carnivalofstars.com. 10am-9pm, $5-$15. See Sat/8.

TUESDAY 11

"Veteran's Day Celebration" Legion of Honor, 34th Ave at Clement; (415) 750-3600, www.legionofhonor.org. 2pm, free after museum admission ($10). In celebration of the 60th anniversary of the Berlin Airlift, the Legion of Honor hosts a screening of *The Berlin Airlift* (1998) with director-producer Robert E. Frye in person; the day also features an organ concert of patriotic music. SFBG

food + drink

THE BLENDER

(1) Hog Island Kumamoto oysters and mignonette dip, Zuni, SF
(2) Apple pie made from Mom's recipe with apples from a friend's tree, Petaluma
(3) Cider flight, ACE in-the-Hole Pub, Sebastapol
(4) Irish Petrol bombs and red beer, Molotov's, SF
(5) Acorn squash roasted with maple sugar



Pan-Asian cuisine meets dim sum delights at the Kingdom of Dumpling, where noodles, salads, and, of course, hand-rolled dumplings, are tasty, interesting, and carefully prepared.
PHOTOS BY RORY MCNAMARA

My kingdom for a dumpling

By Paul Reidinger
› paulr@sfbg.com

As kingdoms go, Kingdom of Dumpling is a rather Lilliputian affair — a runt, actually, if that word can be used in conjunction with "kingdom." Dumplings are small objects, of course, even the Bavarian ones made from potatoes, also known as *knödel,* and they seem even smaller when described in the singular. Kingdom of *Dumpling*? Is there only one kind of dumpling, or only one permitted per customer, or (our worst-case scenario) only one of one kind permitted per customer? The answers are No, No, and No — but I leap ahead.

The Kingdom (an adjunct of Kingdom of Chinese Dumpling, on Noriega) opened last spring, in the snug Sunset space once occupied by the excellent David's Kitchen. That restaurant was a culinary multilinguist, fluent in the major idioms of east and southeast Asian cuisines; it was like a miniature Straits Cafe. The new place has retained much of that spirit, right down to the Magic Marker board that hangs above one corner of the dining room proclaiming the day's specials, such as duck curry. David's Kitchen offered a similar dish, if I remember rightly.

What is different is the massive infusion of dumplings, steamed buns, and general dim-summery. If you're a haunter of noodle bars, this is an alternate universe. It's as if some restaurant geneticist created a hybrid by mixing the DNA of a pan-Asian place and a dim sum house — and did so in a space that would feel crowded with a dozen people inside. But the space is still an attractive shade of creamy yellow, the tables and chairs are comfortable, and the food is excellent.

The truly fresh, handmade Chinese dumpling is a revelation, when you actually find one and bite into it. KoD's are warm and juicy inside their soft pouches of dough; eating one is like biting into a piece of perfectly fresh fruit that's been warmed by the sun, except the flavors aren't fruity but (in the main) meaty, with generous tweakings of ginger and garlic. I liked the pork dumpling with napa cabbage ($5.95) slightly better than the chicken dumpling with corn ($6.45), mainly because the chicken didn't assert itself with quite the same quiet sensuousness as the pork, and the peak-of-the-season corn was a little too sweet. But either way, you get a dozen for about six bucks, and the individual dumplings aren't small.

The appeal of warm food is primal — does the heat sound an ancient echo of fresh kill? — but cold dishes have their own charms, especially when they're as tasty as KoD's. Marinated seaweed salad ($3.95) is a treat I associate with Japanese restaurants, but KoD's is just as good, if in a quite different way. The seaweed itself, for starters, isn't a mass of green, crinkled threads but a bowlful of what look like julienne poblano peppers, or perhaps tiny eels that have only just stopped writhing. And while Japanese seaweed salads are typically dressed with some form of ponzu sauce, KoD's carries another charge, more savory and with less citrus-tart balance.

A salad of bean stick ($4.95) consisted of flaps of bean curd — corrugated, like Ruffles potato chips — and tossed with plenty of chopped cilantro. With some minced garlic and grated ginger, this simple ensemble became addictive, and the fact that was served cold — not cold, really, more on the low end of room temperature — faded from one's consciousness, bite by bite.

More minced garlic was assigned to enliven crispy lotus root ($5.95), an enormous platter of cream-colored disks punctuated by vacuole-like interior spaces. I had the brief sense of examining a cross-section of bacteria under a microscope. The root sections themselves were indeed tender-crispy, as if they'd been briefly stir-fried, steamed, or otherwise tenderly handled; lotus root is really a starchy rhizome, and while some authorities compare it to potato, it reminded me of a cross between jicama and daikon. The root is rich in various vitamins and minerals as well as dietary fiber and is widely enjoyed throughout east Asia.

XO sauce, as browsers at Asian markets may know, is an irresistible, if pricey, confection — a lumpy paste — of dried seafood (including shrimp and scallop) along with various seasonings and degrees of chili heat. It's quite good right out of the jar, as I am embarrassed to say I know from personal (though not recent) experience. How much better, though, to use the precious XO to flavor a dish like beef chow fun ($6.95), a Cantonese festival of wide noodles, strips of tender meat, and bean sprouts. The color palette here was a little too thoroughly earthen to be ideal, but the glistening of the noodles and beef did bring a bit of joy to the eye.

It's not surprising that a restaurant serving food this tasty, interesting, and carefully prepared at such modest prices should attract young people, nor that — given the restaurant's location deep in the Sunset District — so many of those young people should appear to be of Asian ancestry. Their presence suggests that some kind of college or university campus must lie nearby, but we couldn't think of one. City College? Not too close. San Francisco State? Closer, though hardly at hand. The Sunset might be a neighborhood not a kingdom, but it's a pretty good-sized neighborhood that shows signs of reinvention and renewal — and now it has a place where you can eat like a king, for a lot less than the king's ransom. SFBG

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By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Me and Boink at the counter, aprons on, hands washed, ready to go ... "I've been looking forward to this all week," I said. "You're my new favorite person to cook with."

He looked up from his step stool with all the earnestness in the world, which seems to be his for the asking, and asked, "Do you love me?"

"I do, Boink," I said. And I kissed him on the head. "I love you very much."

He said he loved me too, and asked if he could kiss me. (*So* polite!) I said that he could, and he gave me a cute little peck on the cheek.

You were expecting what? Diarrhea? Well, I did get sick again. The thing about working with kids is that you wind up with every communicable disease in the world, on a daily basis, especially if you kiss them and eat food right out of their mouths, like I do. Gotta stop that. I'm getting sick of being sick.

On the other hand: I, your chicken farmer truly, bought a new (as in *new* new*)* car. Thanks to Boink, and Popeye the Sailor Baby, and Big Chunk and Little Chunk de la Cooter, and all their various and sundry parents, I can now afford to make me a monthly payment or two, or 60. And, yes, for the first time in my farmerly life, I am the proud driver of an actually reliable motor vehicle.

All the gears work and everything! Horn ... Check this out: it has seatbelts that actually lock when you get in an accident. And, most meaningfully to me, what with winter coming, *you don't have to pop the hood and leave the vehicle to turn the headlights on*!

How stylin' am I?

I know what you're thinking. You're going to miss my little tales of sitting on the side of the road for exactly 52 minutes, waiting for my old pickup truck to start, aren't you? I know I'm going to miss all the colorful people one meets in such a manner. Tow-truck drivers, police, drive-by mechanics, and so forth. Yesterday, out of habit, or nostalgia, or both, I stopped at my local car parts store. I bought a roll of paper towels.

My new pickup, which I named Alice Shaw after my hero, Alice Shaw, is the ever-popular Honda Fit pickup truck. Light blue, almost silvery. It's so beautiful I cold lick it, and often do.

Now I'm not a car reviewer, I know, but this Fit is the damnedest thing on four wheels. A miracle of modern engineering, it's the first car ever to be twice as big inside as out. Even more cargo capacity than my old Chevy Sprint! You can carry two bales of straw at once, and still have room prolly for a sack o' feed and a little load of scrap wood.

First thing I did, before I even drove it off the lot, I folded the back seats down. "Pickup truck mode," I said to the dealer, who nodded unknowingly and handed me my balloons, for the kids.

Then I drove around town looking for Dumpsters, playing with all the buttons, and just generally showing off.

"Wait till you put your first ding in it!" all my friends keep saying.

I don't know what they're talking about. I dinged the dang thing at the dealership, I was so nervous. I've never been in debt before, not even a credit card debt. Are you kidding me? I had to scratch the driver's door with my key just to get myself to sign my name.

The idea here, so you know, is to teach myself that I *can have* and might even *deserve* something nice in this world. Because I didn't grow up knowing that. You get so used to *can't have* that you forget how to even want. I thought of this a lot, last few months, dating married men, creepy redneck couples, and other unloveables.

My new blue beautiful car = *can have*.

And I tell you this now so I can say *I told you so* when you see me, one day, walking around the world with a loving, shiny, and reliable man. With a ding in one cheek.

My new favorite restaurant is Hometown Donuts #7. It's in Richmond, off the same exit I take to go to my favorite Dumpster. So I needed a haul for my new car, and a haul for me. Check it out: two things, plus rice for under five bucks. Chinese. Fried and barbecued. I got spicy pork and a fried chicken thigh hot out of the fryer. Yum! A pretty plasticky place to eat, but I'll take it. And a donut to go, please. **SFBG**

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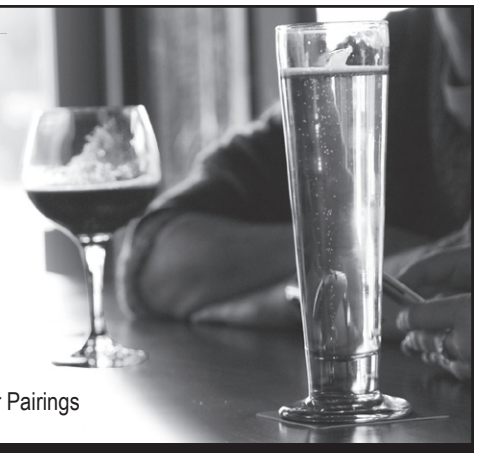
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Let the Right One In



PHOTO COURTESY OF MAGNET RELEASING

» REVIEW If you see but one preteen vampire romance this year, make it Tomas Alfredson's *Let the Right One In*. Rumor has it that Hollywood is looking to remake Alfredson's adaptation of a novel by John Ajvide Lindqvist, with *Cloverfield*'s Matt Reeves in the director's seat. While Reeves might bring boffo box-office numbers, it's safe to assume that he'll either overlook or sledgehammer Alfredson's sleight-of-hand talent for finding the art in pop iconography and vice-versa — areas where Alfredson rivals Bong Joon-ho. He brings fiery Carl Theodor Dreyer undercurrents to a Spielberg revenge of the nerds scenario, mining the dark heart of childhood with the same revelatory and musical assuredness that fellow Swedish director Lukas Moodysson (1998's *Show Me Love*; 2002's *Lilya 4-ever*) exhibited before falling into a digital black hole.

The story is simple: loner outcast Oskar (Kåre Hedebrant) falls for Eli (the superb Lina Leandersson), a pale girl with a big secret. The pleasure of *Let the Right One In* resides in its flair for surprise, from the uncanny performances of the lead actors to humorous surreal motifs such as an enormous white poodle lapping at a plastic jug of blood abandoned in a forest. In one standout set piece with direct connections to the film's title, Alfredson reverses the genuinely creepy window-tapping found in the original 1979 TV version of *Salem's Lot*. Throughout, he explores the subversive age-spanning love scenarios in Lindqvist's story with just the right amount of restraint, so that instead of provoking outrage, he unsettles assumptions. He's not bad at executing decapitation and immolation scenes, either. **(Johnny Ray Huston)**

LET THE RIGHT ONE IN opens Fri/7 at Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

DOCFEST

The seventh annual San Francisco International Documentary Festival runs through Thurs/6 at the Shattuck, 2230 Shattuck, Berk. For tickets (most shows $10.50) and more information, visit www.sfindie.com. All times p.m.

WED/5

Shattuck *When Clouds Clear* 7:15. *Twisted: A Balloonamentary* 9:30.

THURS/6

Shattuck *Operation Filmmaker* 7:15. *The Rich Have Their Own Photographers* with *"With a Stroke of the Chaveta"* 9:30.

OPENING

All for Free SFFS Screen presents this dramedy about a troubled man who opens a cafeteria in post-war Bosnia. (1:34) *Sundance Kabuki.*

The Boy in the Striped Pajamas It's been more than 50 years since Theodor Adorno said there could be no poetry after Auschwitz, but his words remain up for debate. They're invoked whenever a new Holocaust film is released — what's the difference between a necessary reminder and exploitation? *The Boy in the Striped Pajamas* falls somewhere in the middle: for the most part, it's a fairly standard depiction. The twist is that its protagonist, Bruno, is not a victim but rather the son of a Nazi commandant. Through his friendship with Shmuel, a prisoner at Auschwitz, he learns about the horrors of the concentration camp — and his father's involvement. The premise is intriguing, but the execution is weak. In fact, the plot feels incidental, designed only to guide the audience toward the inevitable emotional punch of a conclusion. Surely no one expects a Holocaust film to be anything less than bleak, but *Striped Pajamas* is more emotionally manipulative than insightful. Though the ending is undeniably powerful, it's there for shock value, an uncomfortably Hollywood coda to the story. (1:33) (Peitzman)

The Fish Fall in Love At the very least, a food-centric film should leave its audience hungry. On that level, *The Fish Fall in Love* succeeds. Set in a small Iranian restaurant, the movie spices up a fairly bland storyline with a series of colorful authentic dishes. The food doesn't fill in the underdeveloped plot, but it does go a long way toward making the movie enjoyable to watch. After being away for 22 years, Aziz returns to his home and finds that his former lover, Atieh, has turned the place into a restaurant. Meanwhile, Atieh's daughter Touka searches for her fiancé Reza, who has been detained by police. *Fish* has the makings of a great film — the performances certainly help push it in that direction — but overall, it feels unfinished, with plot developments that are either contrived or inconclusive. Sure, an open-ended conclusion can work in a movie's favor, but it's clear this *Fish* needed a few more minutes in the oven. (1:36) *Sundance Kabuki.* (Peitzman)

» Let the Right One In See pick box. (1:54) *Bridge, Shattuck.*

Loins of Punjab Presents This featherweight mock-doc is apparently the "number-one English-language comedy ever to open in India," a distinction that probably has something to do with the fact that Christopher Guest's movies don't get much distribution over there. Anyway, in a hotel in New Jersey, a gaggle of hopefuls gather for a shot at becoming the "Desi Idol," a kind of low-rent *American Idol* sponsored by the Loins of Punjab meat company. Contestants include an angel-voiced teen; a scheming socialite; an Indian American actress secretly ashamed that she can't speak Hindi; a blue-eyed Jew obsessed with all things Indian; a guy named Saddam Hussein; and a wannabe bhangra star who goes by the name Turbanotorious B.D.G. Entertaining but hardly envelope-pushing, *Loins of Punjab Presents* is too earnest to be a true parody of the tacky, flashy, fervor-inducing *American Idol*; its attempts at cross-cultural humor (old white people think all dudes in turbans are terrorists!) are too mild and familiar to inspire much hilarity. Props for Turbanotorious's breakdancing skills, though. (1:28) (Eddy)

Madagascar: Escape 2 Africa Ben Stiller, Chris Rock, and Sacha Baron Cohen return to voice this sequel to the 2005 hit about world-traveling zoo

CONTINUES ON PAGE 61 »

SINGLES PARTIES

NOV 7 Cowboy Party for Singles, San Jose

NOV 8 Blast from the Past, Pleasanton Marriott

NOV 11 Midlife Singles Mixer, Walnut Creek Marriott

NOV 15 Sadies Hawkins Dance, San Francisco

NOV 18 Single Mingle, San Carlos

NOV 20 Wine Tasting Party & Live Band Dance, Los Gatos

NOV 21 Baby Boomers Bash, Sunnyvale

NOV 22 Napa Singles Convention, Embassy Suites Hotel

NOV 29 Thanksgiving Lock & Key Dance, Millbrae

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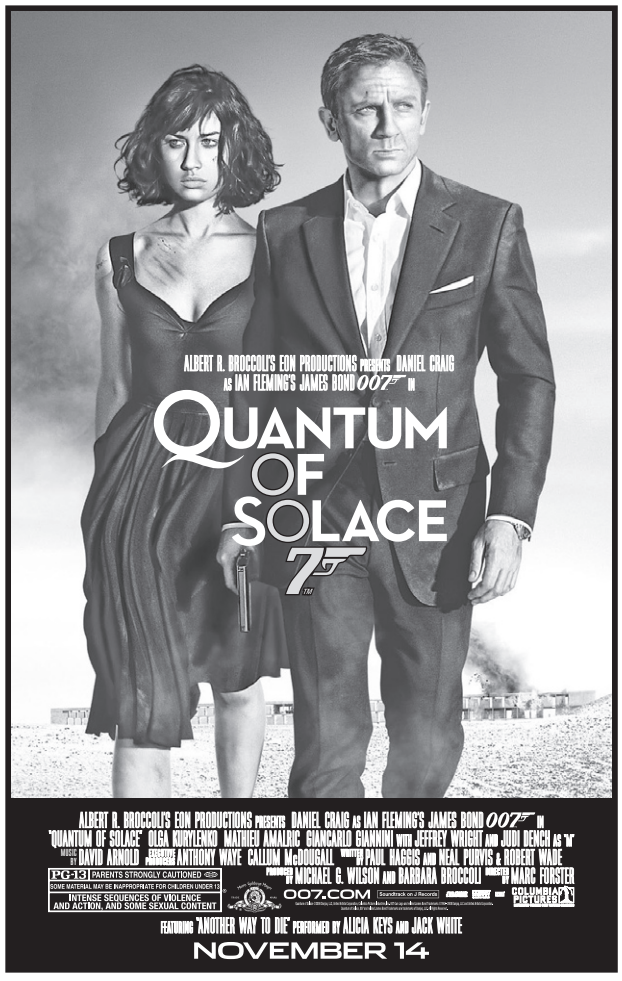
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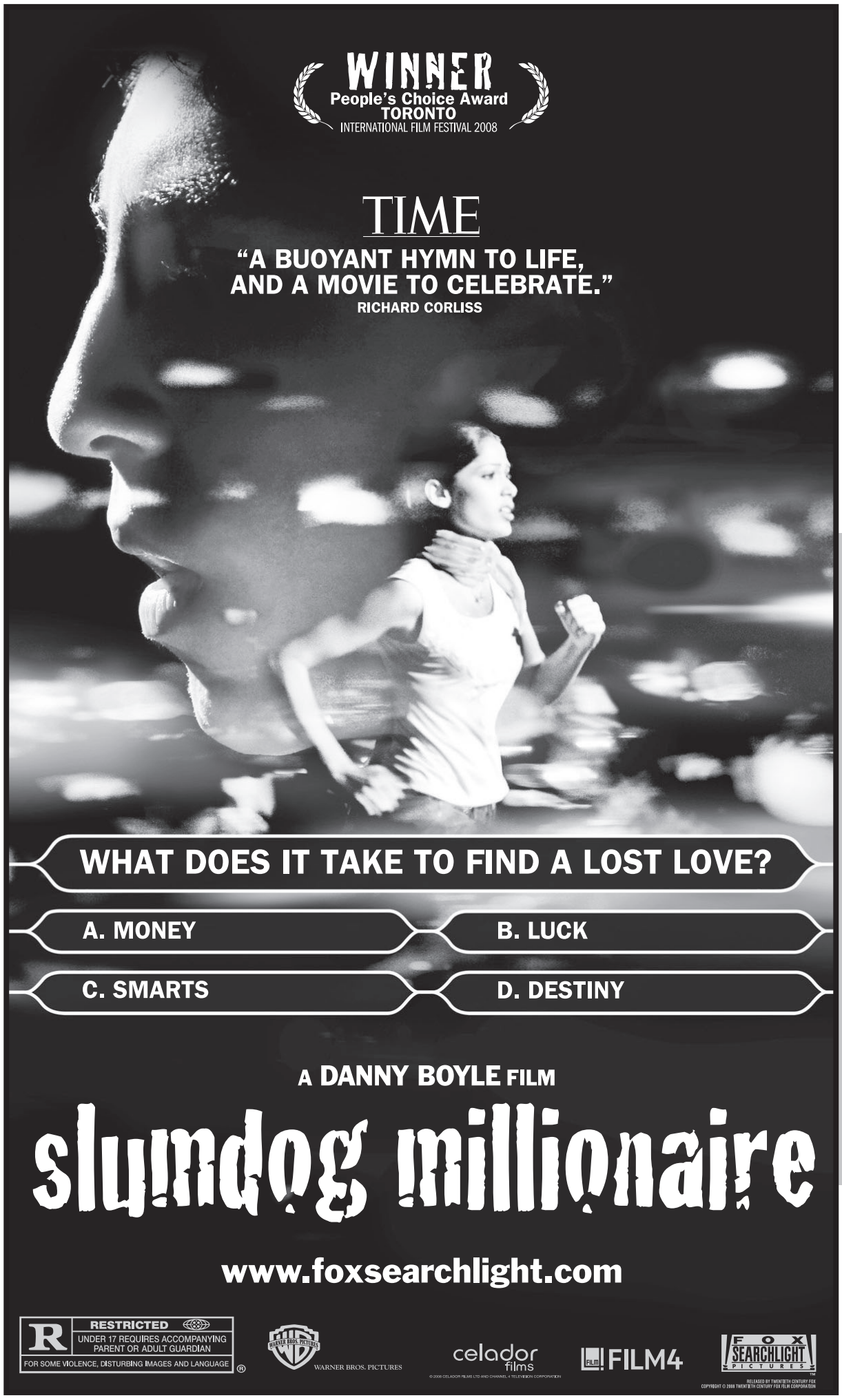
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IN SELECT THEATRES WEDNESDAY, NOVEMBER 12!

OPENING

CONT››

critters. (1:29) *Shattuck.*

Repo! The Genetic Opera Is the world ready for a rock opera about organ transplants, directed by the guy who made *Saw II, III,* and *IV* and starring Paris Hilton and a member of Slipknot? (1:38) *Lumiere.*

Role Models Sarcasmatron Danny (Paul Rudd) and incorrigible poon chaser Wheeler (Seann William Scott) work for an L.A.-based energy drink company, shilling their product to students at hypocritical "Just say no to drugs! Do our legal speed drink instead!" school presentations. It's a no-brainer job that suits Wheeler fine, but Danny thinks he's wasting his life. His tantrum at the end of a particularly irksome day — lowlighted by lawyer girlfriend Beth (Elizabeth Banks) dumping him — results in the two men facing a possible 30 days in jail on various charges. Beth finagles them 150 hours of community service instead — with Sturdy Wings, a Big Brother-type mentoring program. Of course, neither of these self-absorbed boy-men have any paternal instinct whatsoever. They're handed difficult charges in fatherless, foul-tempered, filthy-mouthed 10-year-old Ronnie (Bobb'e J. Thompson) and ultra-dweeby teen Augie (Christopher Mintz-Plasse), whose only social avenue is a live medieval fantasy role-playing game populated by other poindexters. Needless to say, clashing intergenerational hijinks ensue, reluctant bonding occurs, crises undo said bonding around the three-quarters mark, and a big slapstick climax allows the adult yoinks to prove they can care about something other than themselves after all. This is not an anarchic comic riffing exercise a la director and co-writer David Wain's prior features *Wet Hot American Summer* (2001) or *The Ten* (2007). Instead, it's a formulaic, raunchy-yet-sentimental comedy aimed square at the mainstream. *Role Models* may lack originality and much that one might call "wit." But it does succeed on its own terms as a consistently likeable and funny vehicle for a whole lot of inspired comic thespians, with Scott's delirious party monsterdom and Rudd's acidic deadpan perfectly used. Even they have scene after scene stolen from them by Jane Lynch, whose Sturdy Wings founder is a priceless mix of smarm, tough love, and 12-step homilies turned lunatic. (1:39) *Shattuck.* (Harvey)

Soul Men The late, great Bernie Mac stars with Samuel L. Jackson in this comedy about former back-up singers who reunite after 20 years for a tribute concert. (1:38)

Stranded You know already know this story: in 1972, a plane carrying a Uruguayan rugby team crash-landed in the snowy Andes. Seventy-two days later, the tragedy's survivors (16 of the flight's 45 passengers) were rescued, an event first hailed as miraculous — and then as scandalous, when it was revealed that the men had keep starvation at bay by eating the bodies of their fallen teammates. Piers Paul Read's 1973 best-seller *Alive* (and Frank Marshall's 1993 adaptation, starring Ethan Hawke) already brought this tale to the masses, but it's still haunting and harrowing enough that Uruguayan director Gonzalo Arijón's doc feels anything but redundant. Here, tasteful reenactments mix with heartfelt recollections from the men, who describe their ordeal with equal parts emotion and matter-of-factness. The deeply-felt themes here — brotherhood and spirituality among them — keep *Stranded* from being an exploitative study of cannibalism, which, you gotta admit, is a big part of why this remarkable story continues to fascinate. Adding to the authenticity, Arijón and cinematographer Cesar Charlone (2002's *City of God,* 2005's *The Constant Gardener*) are longtime friends of the survivors; in a bizarre twist, Charlone was even slated to be on the doomed flight but was delayed en route. (2:06) *Lumiere, Shattuck.* (Eddy)

Synecdoche, New York Hi! I'm Charlie Kaufman. You may remember me as scenarist of such intricate, wacky quirkfests as *Being John Malkovich* (1999), *Adaptation* (2002), and *Eternal Sunshine of the Spotless Mind* (2004). For my first effort as writer *and* director, I've decided those prior movies were just *too funny.* Now, look at my navel. Look harder. See how my navel has a navel — now *that* has a navel (each played by top-ranked actors!) and so on, with Escher-like infinity. It's a virtual hall-of-depressive-neurotic-mirrors Apocalypse me! Endlessly fascinating, right? Er, no. In *Synecdoche, New York*, Philip Seymour Hoffman stars as a famous avant-garde stage director whose already glum, hypochondriac nature goes into overdrive once his wife (Catherine Keener) splits with their only child. After he gets a MacArthur Genius Grant, he decides his brilliance and money are best spent on a never-ending theater project in which actors (including Tom Noonan, Michelle Williams, Emily Watson, and Dianne Wiest) play himself and the various women (including Samantha Morton, Hope Davis and Jennifer Jason Leigh) drawn into his real-life, navel-gazing haplessness, recreating scenes we've already just seen. (Sometimes truth and dramatization are almost simultaneous — cosmic wow.) Was it the input of talented directors Spike Jonze, Michel Gondry, and George Clooney that made Kaufman's earlier scripts seem clever — as opposed to insufferable — in their very self-consciousness? Or is it just that this time he's lost touch with anything outside his own ultimately dreary, see-a-shrink-already obsessions? *Synecdoche* isn't badly directed — he's clearly learned from others — and the gifted actors inevitably pull their weight uphill. But Kaufman inadvertently de-pantses himself as a master of meaningless complexity. Defenders say you can't possibly grasp its myriad layers in a single viewing. Others may decide once is already one time too many. (2:04) *California, Embarcadero.* (Harvey)

Wild Combination: A Portrait of Arthur Russell See Picks. (1:10) *Roxie.*

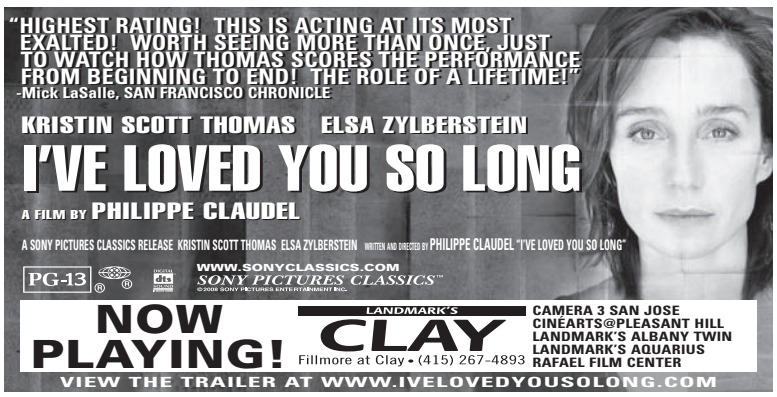
ONGOING

Appaloosa (1:54) *Opera Plaza.*
Beverly Hills Chihuahua (1:30) *Grand Lake, Oaks, 1000 Van Ness, SF Centre.*
Body of Lies (2:08) *1000 Van Ness, SF Centre, Sundance Kabuki.*
Burn After Reading (1:31) *Oaks, SF Centre, Sundance Kabuki.*
Changeling (2:20) *Empire, Kabuki, 1000 Van Ness, Orinda, Piedmont, Presidio, SF Centre.*
Christmas on Mars (1:25) *Roxie.*
Delwende (1:30) *Sundance Kabuki.*
The Duchess (1:45) *Opera Plaza.*
Fear(s) of the Dark (1:20) *Opera Plaza.*
Happy-Go-Lucky (1:58) *Albany, Embarcadero.*
The Haunting of Molly Hartley (1:27) *1000 Van Ness.*
High School Musical 3: Senior Year (1:40) *Grand Lake, Marina, 1000 Van Ness, Shattuck.*
Hounddog (1:33) *Roxie.*
I've Loved You So Long (1:57) *Albany, Clay, Smith Rafael.*
Man on Wire (1:34) *Opera Plaza.*
Max Payne (1:40) *1000 Van Ness.*
Nick and Norah's Infinite Playlist (1:30) *1000 Van Ness, SF Centre.*
The Other End of the Line (1:46) *SF Centre.*
Pride and Glory (2:10) *1000 Van Ness, Presidio, Sundance Kabuki.*
Quarantine (1:29) *1000 Van Ness.*
Rachel Getting Married (1:57) *California, Embarcadero, Shattuck.*
Religulous (1:42) *Embarcadero, California, 1000 Van Ness, Sundance Kabuki.*
RocknRolla (1:54) *SF Centre, Shattuck.*
Saw V (1:28) *1000 Van Ness..*
A Secret (1:50) *Presidio, Smith Rafael.*
The Secret Life of Bees (1:50) *Grand Lake, 1000 Van Ness, Oaks, Orinda, Sundance Kabuki.*
Tell No One (2:05) *Opera Plaza.*
Vicky Christina Barcelona (1:37) *Shattuck.*
What Just Happened (2:02) *SF Centre, Sundance Kabuki.*
W. (2:25) *California, Empire, Four Star, Grand Lake, Lumiere, Orinda, 1000 Van Ness, Presidio.*
Zack and Miri Make a Porno (1:51) *Empire, Four Star, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki.*

REP PICKS

"*Nice Biscotts* and More: New Films by Luther Price" Bostonian queer outlaw Price is back (albeit not in person this time) with his first San Francisco Cinematheque show since a three-night 2000 retrospective that left an indelible —perhaps scarring — impression on anyone savvy enough to see it in part or entire. (You gotta catch Price whenever you can: His works have never been on DVD or VHS, and he almost never makes copies, so each print in a hugely prolific filmography is its own elusive rarity.) In contrast to the often harrowing Super 8 family "home movies" and dramas-of-self seen at that event, the 2005-or-later efforts here are found footage assemblies from junked 16mm materials. A whole "biscott" series (of which four are shown tonight) scrutinizes an unknown 1970s documentary about elderly Southern rest-home residents until its sometimes tortuous repetitions of visual-audio fragments become another distressingly hypnotic meditation on Price's favorite themes of bodily decay and death. *The Mongrel Sister* cuts up (in every sense — he often scratches already aged

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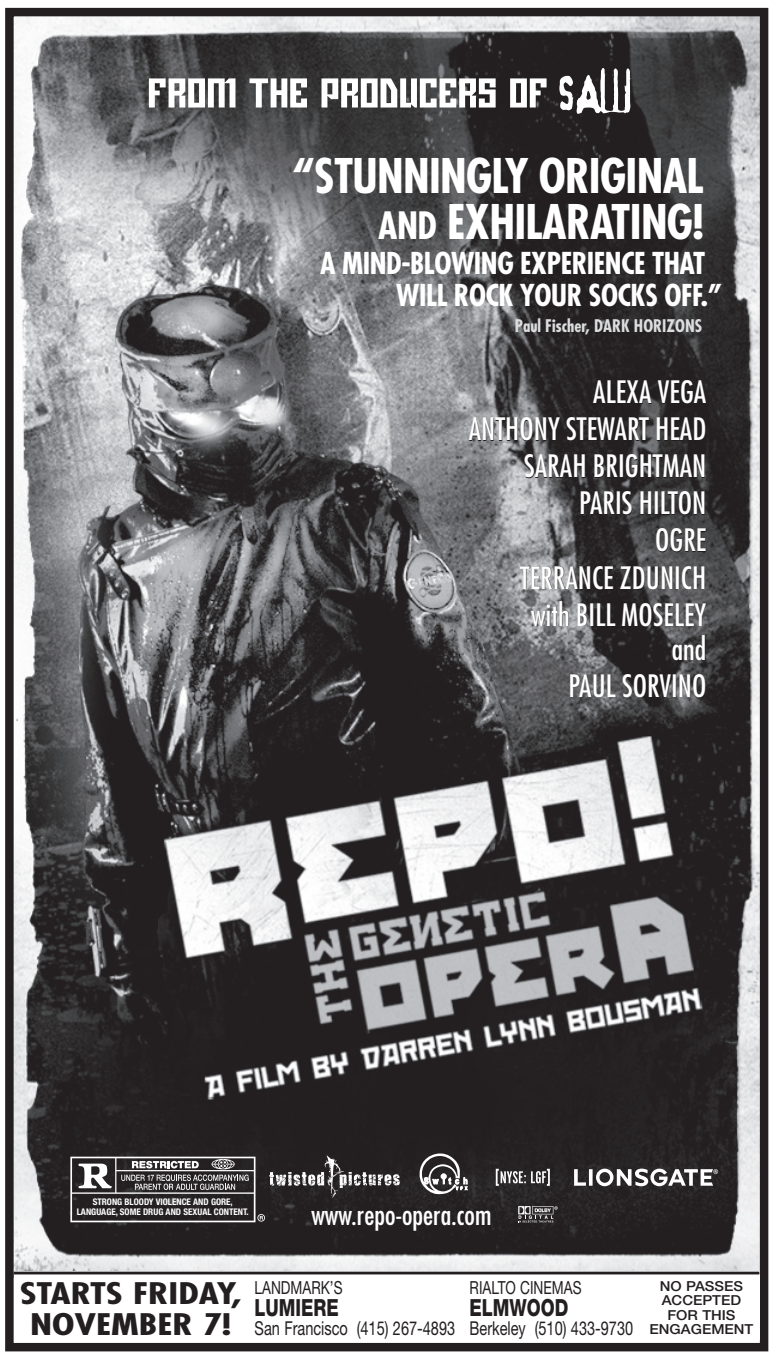












REP PICKS

CONT››

film stock's optical-sound tracks, and otherwise fucks with the goods) anonymous footage from a lizardy nature documentary and cheesy supernatural melodrama to eerie effect. *Turbulent Blue* makes a strobing abstract out of an apparent Steven Seagal shootout damaged in faulty prior lab transfer from 35mm to 16mm. There is room for humor, as in the prankish Rube Goldberg machine meets dunking booth inexplicability of *Dipping Sause*. But the B&W *Silk* recalls his most notorious work, the rejected-by-gay-fests (for its not exactly sex-positive transformation of retro porn clip into hellscape dirge) 1989 masterpiece *Sodom*, as it mashes up '60s peepshow guy-on-guy action with riot police from the same era. That might be a bit much for some, but y'ain't seen nothing yet: Kindly programmed last for easy viewer fleeing, *Fancy* is 14 minutes of reworked graphic surgery footage illustrating a morbid obsession with physical invasion in terms extreme even for Price. Good times! *Yerba Buena Center for the Arts*. (Harvey)

The Small Back Room On the immediate heels of extravagant Technicolor fantasias *A Matter of Life and Death* (1946), *Black Narcissus* (1947) and *The Red Shoes* (1948) — and immediately preceding several less-successful such exercises — the uncommonly stylish English directorial team of Michael Powell and Emeric Pressburger made an atypically small, taut B&W 1948 character study that just might be their best film. It's also one of the greatest English movies from an era that also encompassed the artistic (if not commercial) apex of David Lean, and treasured Ealing comedies. Set in Blitz'd 1943 London — when the war looked harrowingly far from being over, or won — and based on a novel by Nigel Balchin, it focuses on the very noir (in a distinctly soft-boiled English way) antihero Sammy Rice, played by the nearly forgotten but exceptional David Farrar. (The Powell Pressburger favorite subsequently retired, 35 years before his 1995 demise, because "I just felt 'the hell with it all'"). Rice is an esteemed explosives fuse expert who would seem to be practically Bondian in his coolly ironic manner, hanging around jazz clubs in tweed jackets, pipe in mouth. But for whatever reasons — an achy tin foot from a prior on-the-job mishap being just the obvious one — he's an self-loathing alcoholic mess who encourages his loyal Girl Friday, fellow intelligence worker and apparent lover Susan (Kathleen Byron), to dump him for her own good. He has to pull himself together when it's reported that harmless-looking booby-trap bombs are being dropped on beaches in North Wales, killing mostly curious children. It finally all comes down to Rice vs. one such Nazi explosive in a prolonged suspense climax that's as nerve-wracking as it is dead quiet. But before then the directors briefly indulge their characteristic flamboyance with an Expressionist hallucination nightmare (accompanied by theremin, natch) in which our hero is terrorized by a giant whisky bottle. *Back Room* has rich supporting characters, surprisingly blunt indictments of fat-cat strategic stupidity, a hint of protofeminist women-in-workplace critique (after Susan has been commended for writing a superb intelligence report, she's told to type it up in triplicate!), and superb moodily-lit photography by Christopher Challis. Its screening kicks off a three program "Have You Seen? series hosted by David Thomson. (1:46) *Mechanics' Institute*. (Harvey) **SFBG**



***Transvestites Also Cry*, a doc about Ecuadorian prostitutes working in Paris, kicks off the International Latino Film Festival at the Castro Fri/7.**

Schedules are for Wed/5–Tues/11 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

"AMERICAN INDIAN FILM FESTIVAL" Embarcadero, One Embarcadero Center, SF and Palace of Fine Arts, 3301 Lyon, SF; www.aifisf.com. Now in its 33rd year, this fest presents over 80 features, docs, shorts, animations, and music videos. Nov 7-15.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-8. "Ann Arbor Film Festival Program One," Thurs, 8; "Program Two," Fri, 8. Kino21 presents: "How We Fight Program Four: Peacekeepers," Sun, 8. "Other Cinema:" "Sex, Space, and Sickness in the Jazz Age," curated by Rick Prelinger, Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-10. "Bette Davis Centennial:" •**The Nanny** (Hunt, 1965), Wed, 2:30, 7, and **What Ever Happened to Baby Jane?** (Aldrich, 1962), Wed, 4:20, 8:55. "Legendary Composer Nino Rota:" **The Leopard** (Visconti, 1963), Thurs, 7:30. International Latino Film Festival: **Cachao, uno más** (Rimmasch, 2008), Fri, 7; **Transvestites Also Cry** (Valva, 2007), Fri, 9:15. For more information on the festival, visit www.latinofilmsociety.org. "Curtis at the Castro:" •**Sweet Smell of Success** (Mackendrick, 1957), Sat, 1:05, 5:05, 9:05, and **Trapeze** (Reed, 1956), Sat, 3, 7; **Spartacus** (Kubrick, 1960), Sun, 2:30, 7; •**The Boston Strangler** (Fleisher, 1968), Tues, 7, and **The Defiant Ones** (Kramer, 1958), Tues, 9:10.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Momma's Man** (Jacobs, 2008), call for dates and times. **A Secret** (Miller, 2007), call for dates and times. **I've Loved You So Long** (Claudel, 2007), call for dates and times.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. $8-10.50. "Late Night Picture Show:" **Fear and Loathing in Las Vegas** (Gilliam, 1998), Fri-Sat, midnight.

"INTERNATIONAL LATINO FILM FESTIVAL" Various Bay Area venues; www.latinofilmfestival.com. Most shows $9. Now in its 12th year, the festival presents over 70 features, shorts, and documentaries celebrating Latino culture. Nov 7-23.

GOETHE-INSITUT 530 Bush, SF; (415) 263-8768, www.goethe.de/sanfrancisco. $5. "Literature in Motion: Thomas Mann": **The Magic Mountain Part Two** (Geissendörfer, 1981), Thurs, 7; **Part Three** (Geissendörfer, 1981), Tues, 7.

JEWISH COMMUNITY CENTER OF SAN FRANCISCO 3200 California, SF; www.jccsf.org/arts. $10. **Memoria** (Gabbai, 1997), Wed, 7. $10.

LEGION OF HONOR Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. $20 (includes admission to the special exhibition, "The State Museums of Berlin and the Legacy of James Simon"). "Cinema Supper Club: The Berliner Film Fest": **Grand Hotel** (Goulding, 1932), Thurs, 8.

MAMA CALIZO'S VOICE FACTORY 151 Mission, SF; www.trannyfest.com. $8. "Tranny Fest Film Festival," short underground films and live performances by transgender and genderqueer artists, Thurs-Sat, 8.

MARINA 2149 Chestnut, SF; www.lntsf.com. "Chinese American Film Festival," Sat. Festival features 12 films from China and Hong Kong; programming continues Nov 14-20, Four Star, 2200 Clement, SF.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100 (reservations required). $10. "David Thomson Introduces, *Have You Seen?*": **The Small Back Room** (Powell and Pressburger, 1949), Fri, 6:30.

MEZZANINE 444 Jessie, SF; www.sffs.org. $12. "SF360 Film + Club:" **Silver Jew** (Tully, 2007), Fri, 7:30.

ODDBALL FILMS 275 Capp, SF; (415) 558-8117 (reservations required). $10. "Secret Science and Bizarre Beliefs," Fri, 8; "Strange Sinema," Sat, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Cinema Japan: A Wreath for Madame Kawakita:" **Ikiru** (Kurosawa, 1952), Wed, 7; **Naked Island** (Shindo, 1960), Fri, 6:30; **Branded to Kill** (Suzuki, 1967), Fri, 8:30; **Into the Picture Scroll: The Tale of Yamanaka Tokiwa** (Haneda, 2004), Sun, 3. "Mahjong: New Independent Chinese Cinema:" **Little Moth** (Peng, 2007), Thurs, 6:30; **Oxhide** (Liu, 2004), Thurs, 8:30 and Sat, 6:30; **Uniform** (Diao, 2003), Sat, 8:40. "Movie Matinees for All Ages:" **Go West** (Keaton, 1925), Sat, 3. "Merce Cunningham: Dance on Film:" **Cage/Cunningham** (Caplan, 1991), Sun, 5:30.

PARAMOUNT 2025 Broadway, Oakl; www.paramounttheatre.com. $5. **North by Northwest** (Hitchcock, 1959), Fri, 8.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. $8. "Cult Classics Attack 2": **Pulp Fiction** (Tarantino, 1994), Fri-Sat, midnight.

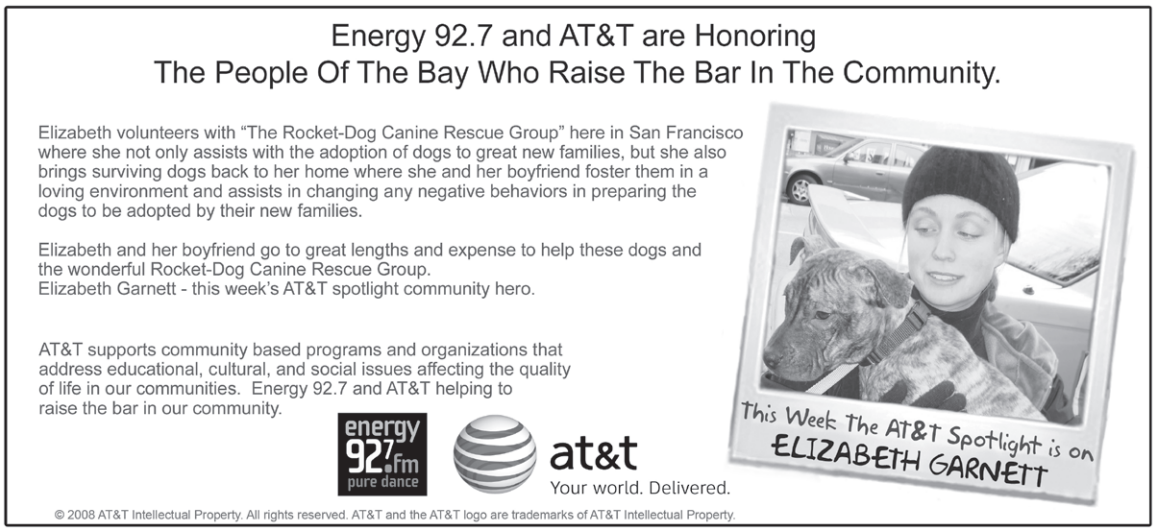
RED VIC 1727 Haight, SF; (415) 668-3994. $5-8.50. **Louise Bourgeois: The Spider, the Mistress, and the Tangerine** (Cajori and Wallach, 2008), Wed, call for times. "The Animation Show," Thurs-Sat, 7:15, 9:15 (also Sat, 2, 4). **Monika** (Bergman, 1953), Sun-Mon, 7:15, 9:20 (also Sun, 2, 4:15). **Up the Yangtze** (Yang, 2007), Nov 11-13, 7:15, 9:20 (also Nov 12, 2).

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Christmas on Mars** (Coyne, 2008), Wed, 7, 9. **Hounddog** (Kampmeier, 2007), Wed-Thurs, 7, 9. Reel Women and Frameline present: "Lesbian Sex and Sexuality 2," Thurs, 7:30. **Wild Combination: A Portrait of Arthur Russell** (Wolf, 2008), Nov 7-13, 6:30, 8, 9:30 (also Sat/8-Sun/9, 3, 5).

SAN FRANCISCO ART INSTITUTE 800 Chestnut, SF; (415) 749-4512. Call for price. **The Collector: Allan Stone's Life in Art** (Stone, 2008), Sun, 2.

2B1 MULTIMEDIA INC. 3075 17th Street, SF; www.sanfranciscostories.com. Free. **Chet Helms Tribal Stomp**, Fri, 7. Sneak preview of four-DVD box set celebrating "the Father of the Summer of Love."

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. **Fengming: A Chinese Memoir by Wang Bing** (Wang, 2007), Thurs, 7 and Sun, 2. San Francisco Cinematheque presents: "*Nice Biscotts* and More: New Films by Luther Price," Sun, 7:30. **SFBG**





Since the world will never tire of hearing about the Uruguay rugby team who crash-landed in the Andes and turned to cannibalism to survive, the doc *Stranded* opens Fri/7.

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

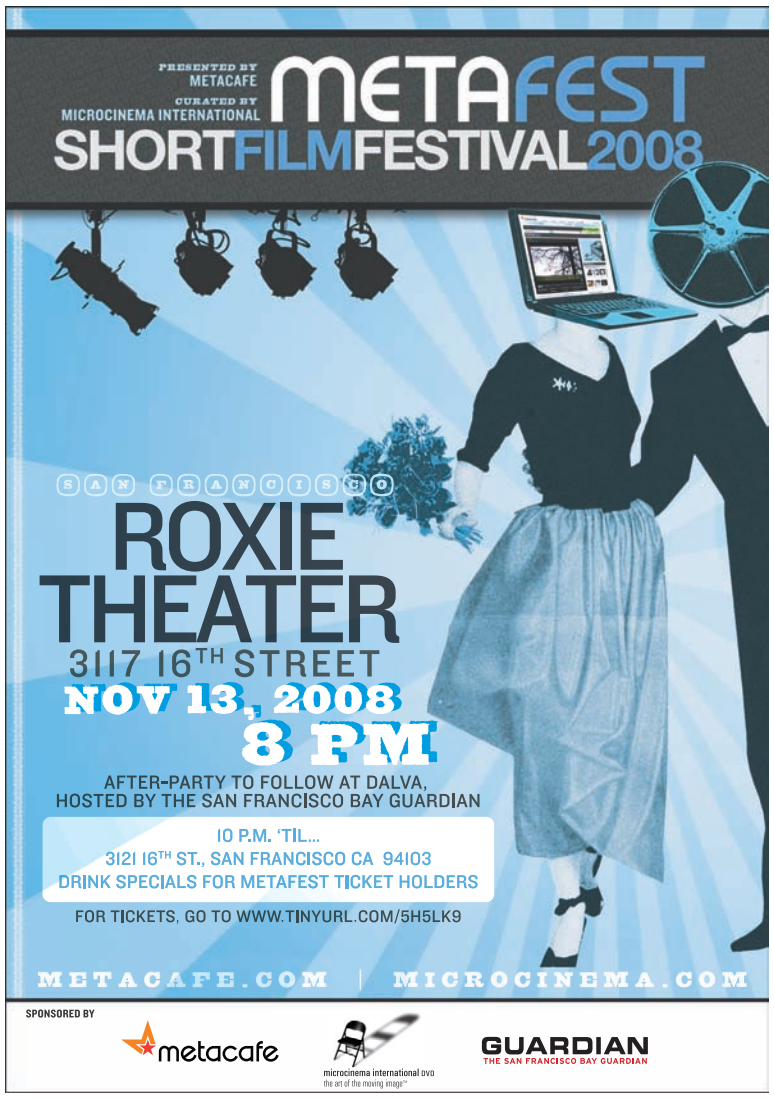
Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG



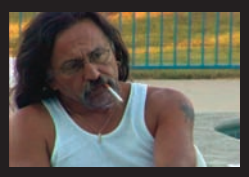
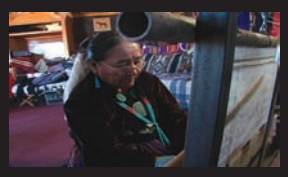


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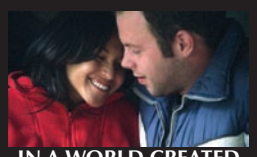








The 2008 American Indian Film Festival is sponsored by: Seminole Tribe of Florida;Rumsey Band of Wintun Indians, CA; San Manuel Band of Mission Indians, CA; Jackson Rancheria, CA; SantaYnez Band of Chumash Indians, CA; Two Rivers Circle, CA; Ak-Chin Indian Community, AZ; CBS Television, NY; Fox Diversity, CA; International Gaming Technology(IGT), NV; NBC Universal, CA; Oneida Indian Nation, NY; Salt River Pima – Maricopa Indian Community, AZ; 29 Palms Band of Mission Indians, CA; Viejas Band of Kumeyaay Indians, CA; Wells Fargo Bank, CA; Landmark Theatres; San Francisco Grants for the Arts; San Francisco Arts Commission; San Francisco Bay Guardian; and KQED TV-9.

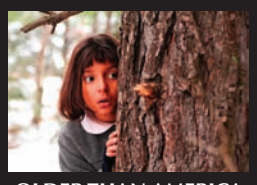
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IN A WORLD CREATED BY A DRUNKEN GOD

FILM FESTIVAL HIGHLIGHTS:


RIVER OF RENEWAL

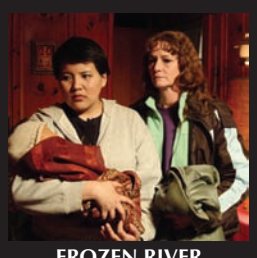
* **OPENING NITE: NOV. 7 - U.S. PREMIERE** OF DREW HAYDEN TAYLOR'S FEATURE FILM **"IN A WORLD CREATED BY A DRUNKEN GOD" (89 MIN) - CANADA - 7:30PM - TX: $10.00**
PRECEDED BY DOCUMENTARY FEATURE " **RIVER OF RENEWAL**"(54 MIN) -USA. DIRECTOR: CARLOS BOLADO.


OLDER THAN AMERICA

* **NOV. 8 – OLDER THAN AMERICA (102 MIN) - USA - 7:00PM - TX: $8.00**
SUSPENSE THRILLER ABOUT A WOMAN'S HAUNTING VISIONS THAT OCCURRED AT A NATIVE AMERICAN BOARDING SCHOOL. DIRECTOR: GEORGINA LIGHTNING (IN-PERSON).


TKARONTO

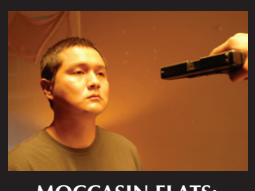
* **NOV. 9 – TKARONTO (105MIN) - CANADA - 7:00PM - TX: $8.00**
RAY (DUANE MURRAY) AND JOLENE (MELANIE MCLAREN) DISCOVER AN UNEXPECTED CONNECTION WHEN THEIR PATHS CROSS IN TKARONTO (THE ORIGINAL MOHAWK WORD FOR "TORONTO"). RAY, A MÉTIS WRITER, HAS COME TO TORONTO TO PITCH HIS TV SERIES, INDIAN JONES, WHICH IS PROMISING TO BE THE BIG BREAK RAY NEEDS, ESPECIALLY WITH A PREGNANT GIRLFRIEND BACK HOME. DIRECTOR: SHANE BELCOURT , PRECEDED BY **WEAVING WORLDS (56MIN) – USA.** DIRECTOR: BENNIE KLAIN.


FROZEN RIVER


THE EXILES

*** 12 NOON MATINEE SCREENINGS –BUY 2 TICKETS GET 1 FREE NOV. 10,11,12**

* **NOV. 10 – FROZEN RIVER (97MIN) - USA - 7:00PM - TX: $8.00**
TWO SINGLE MOTHERS ARE DRAWN INTO THE WORLD OF BORDER SMUGGLING ACROSS THE FROZEN WATER OF THE ST.LAWRENCE RIVER. DIRECTOR: COURTNEY HUNT; ACTRESS MISTY UPHAM (LILA) IN-PERSON.

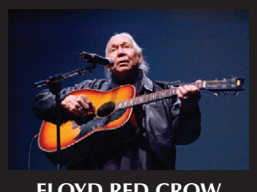

MOCCASIN FLATS: REDEMPTION



COLORING THE MEDIA

* **NOV. 11 – MOCCASIN FLATS: REDEMPTION (96MIN) - CANADA - 7:00PM - TX: $8.00**
GRITTY DRAMA ABOUT AN EX-JUNKIE WHO RETURNS HOME AFTER PRISON AND FINDS HIMSELF ENTWINED IN A WEB OF MURDER AND DECEIT. DIRECTOR: ROB KING.

* **NOV. 12 – THE EXILES (72MIN)- USA – AIFI RETRO SPECIAL SCREENING - 7:00PM - TX: $8.00**
CHRONICLES ONE NIGHT IN THE LIVES OF YOUNG NATIVE AMERICANS IN THE BUNKER HILL OF LOS ANGELES IN THE 60'S. DIRECTOR: KENT MACKENZIE.


FLOYD RED CROW WESTERMAN

* **NOV. 13 - MUSICAL TRIBUTE " REMEMBERING FLOYD RED CROW WESTERMAN (1936-2007)" AT THE PALACE OF FINE ARTS. - 7:00PM - TX: $10.00.** TRIBUTE WILL BE DIRECTED BY INDIAN SONGWRITER/PERFORMER KEITH SECOLA AND HOSTED BY COMIC CHARLIE HILL AND ACTOR MAX GAIL. SPECIAL GUESTS TBA. PRECEDED BY WORLD PREMIERE OF DOCUMENTARY FEATURE: "COLORING THE MEDIA" (75 MIN) • UNITED KINGDOM, DIRECTOR: CARLISLE ANTONIO.


KEITH SECOLA

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› legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314255-00 The following person is doing business as **YOGA COCOON; COCOON YOGA**, 2051 Harrison St., San Francisco, CA 94110. Robert Donald, 846 Arkansas St., San Francisco, CA 94107. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Robert Donald. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **October 22, 29, November 5, 12, 2008. L#430401**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314364-00 The following person is doing business as **DASHETC**, 1351 Folsom St., San Francisco, CA 94103-3830. Julian Prince Dash, 1351 Folsom St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/11/08. Signed Julian Prince Dash. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on September 11, 2008. **October 22, 29, November 5, 12, 2008. L#430403**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315019-00 The following person is doing business as **BLUE SKY TRAINING SCHOOL**, 2438 Taraval St., San Francisco, CA 94116. Jian Xiong Luo,841 47th Ave., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/8/08. Signed Jian Xiong Luo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Oct 9, 2008. **October 15, 22, 29, November 5, 2008. L#430303**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315024-00 The following person is doing business as **DC CREDIT CARD CENTER**,1890 Evans Ave., San Francisco, CA 94124. Pablo Gravador, 953 Mission St. #35, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/10/08. Signed Pablo Gravador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on October 10, 2008. **October 15, 22, 29, November 5, 2008. L#430302**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315075-00 The following person is doing business as **HERO HOOPS; MISS ROSIE**, 301 Macalla Ct. Unit D, San Francisco, CA 94130. Roseanna Turner, 301 Macalla Ct. Unit D, San Francisco, CA 94130. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/13/08. Signed Roseanna Turner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Oct 15, 2008. **November 5, 12, 19, 26, 2008. L#430604**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315080-00 The following person is doing business as **MISSION HILL SALOON**, 491 Potrero Ave., San Francisco, CA 94110. Sandra K. Inc. (CA), 7 Tioga Ave., San Francisco, CA 94134. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Sandra K. Inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on October 15, 2008. **October 22, 29, November 5, 12, 2008. L#430402**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315105-00 The following person is doing business as **ALLPOINT INSURANCE SERVICES**, 2339 3rd St., San Francisco, CA 94107. Bradley Jason Vaccaro, 1056 Carolina St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/22/2003. Signed Bradley J. Vaccaro. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 29, November 5, 12, 19, 2008. L#430503**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315106-00 The following person is doing business as **MISSION SMOG TEST ONLY**,3250 Cesar Chavez St., San Francisco, CA 94110. Raul E. Munoz, 615 Foerster St., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/16/08. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430404**.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: **October 28, 2008**. To Whom It May Concern: The name of the applicant is: **GOMI HARUMI; GOMI MASAHIKO**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 5524 GEARY BLVD. San Francisco, CA 94121-2209. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication date: November 5, 2008 L#430602**.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME and GENDER CASE NUMBER: CNC-08-545498. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF EVELYN CRUZ for change of name and gender. TO ALL INTERESTED PERSONS: Petitioner EVELYN CRUZ filed a petition with this court for a decree changing names as follows: Present Name: **EVELYN CRUZ.** Proposed Name: **ALEJANDRO GABRIEL CRUZ GONZALEZ**. And Gender from FEMALE to MALE. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name and gender should not be granted. NOTICE OF HEARING Date: Jan 8, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Oct 30, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 30, 2008 by Gordon Park-Li, Elias Buti, Deputy Clerk. **November 5, 12, 19, 26, 2008. L#430603**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545316. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar Mar Jauregui for change of name. TO ALL INTERESTED PERSONS: Petitioner **EDGAR MAR JAUREGUI** filed a petition with this court for a decree changing names as follows: Present Name: EDGAR MAR JAUREGUI. Proposed Name: **MICHELLE JAUREGUI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 11, 2008. Time: 9:00 AM room- 218. Signed by William R. Gargano, Commissioner on Oct 23, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 23, 2008 by Gordon Park-Li, Clerk. Kevin Dougherty, Deputy Clerk. **October 29, November 5, 12, 19, 2008. L#430501**

PUBLIC NOTICE OF INTENT TO SOLICIT BIDS. The **NORTH & SOUTH OF MARKET ADULT DAY HEALTH** , a participant in the Child and Adult Care Food Program, is soliciting letters of interest from prospective suppliers of meals in order to comply with the federal regulations governing the program in matters of procurement. The contract will be for meals served to clients at the **GOLDEN GATE, MABINI, MISSION CREEK & PRESENTATION** Child and Adult Care Center located at 350 GOLDEN GATE; 55 MABINI; 930 FOURTH ST; 301 ELLIS, ALL IN SAN FRANCISCO, CA THE NORTH & SOUTH OF MARKET ADULT DAY HEALTH will be awarding a contract for Lunches for a one-year period beginning DECEMBER 1, 2008. The meals to be served under this contract must meet the requirements of Title 22 of the State Health and Welfare Code and Title 7, Code of Federal Regulations, Part 226, Child and Adult Care Food Program Regulations. Lunches must contain on an average 1/3 RDA and approximately 100% will require or modification in preparation method or content to meet medical prescriptions of the clients. All food service vendors who may have interest in bidding for this contract are requested to submit, by November 21, 2008 , a letter of interest to:
Address: 55 MABINI STREET
CITY, STATE, ZIP: SAN FRANCISCO, CA 94115
CONTACT PERSON: CYNTHIA DAVIS
Any questions regarding this proposed contract may be referred to: CYNTHIA DAVIS at 415 882 7301. **Publication date: November 5, 12, 2008 L#430601.**

STATEMENT OF ABANDONMENT OF FICTITIOUS BUSINESS NAME The following person is doing business as **MISSION SMOG TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/5/08. Signed Jeffrey Garcia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430406**.

STATEMENT OF ABANDONMENT OF FICTITIOUS BUSINESS NAME The following person is doing business as **SMOG CHECK & TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/22/08. Signed Jeffrey Garcia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430405**.

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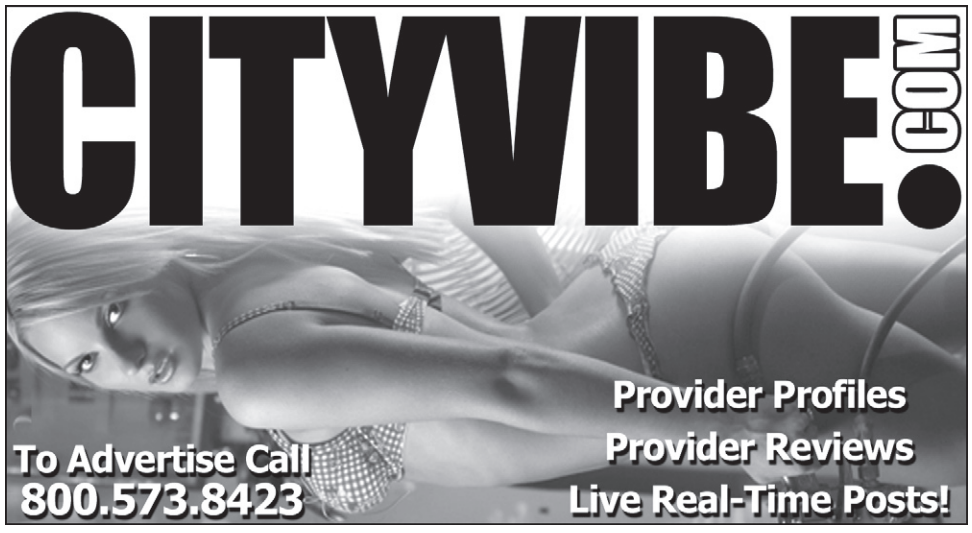


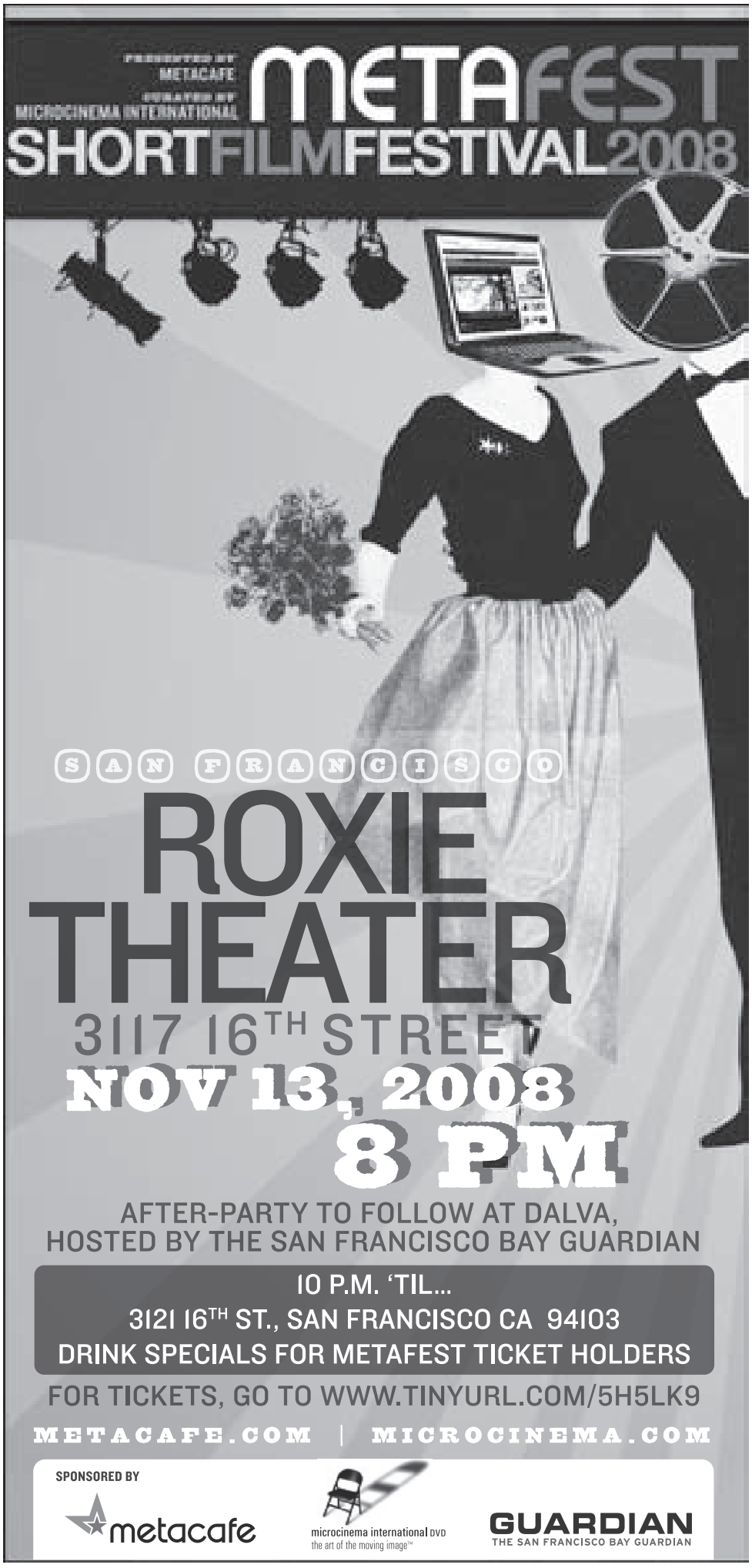
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psychic dream astrology

NOV. 5-11

ARIES

March 21–April 19
Your emotional side trusts that you are on the right path in the right way. Sadly, the rest of you is just not sold! You are restless about how to pull things off, and all kinds of other what-ifs and worst-case scenarios. Be the snowflake: one of kind and beautiful on its own, but more powerful with others.

TAURUS

April 20–May 20
Taurus, you've been kicking ass and taking names. But that can get tiresome and lonely. You may need to acknowledge the asses of the masses that have been harmed in the making of this movie. Say a little prayer, shed a tiny tear, and then keep on rolling.

GEMINI

May 21–June 21
There are always two sides to every coin, and two twins in a single Gemini. That's just the way it is. What you need to evaluate is what concessions are cost effective in reaching your goals right now. If the twinsies inside can't decide, make them at least come to a compromise.

CANCER

June 22–July 22
You need to adjust your attitude about relationships; this is one of those "an ounce of prevention is worth a pound of cure" times. Take your self-deprecating, loopy thinking and break it down so it fits in the trash. Then stand up where necessary and be humble where needed. Your relationships can take it.

LEO

July 23–Aug. 22
This is a good week to leave the party while you are still having fun, Leo. Bring up your needs while you still have a sense of humor about them. Your affairs don't have to turn dramatic when you can nip 'em in the bud! It's all about applying wisdom *before* you have to.

VIRGO

Aug. 23–Sept. 22
You are the boss. The captain of all you survey. The mixmaster of the sugar in your tea and the mistress of your domain. Take action and start something new from a place of self-assurance. You're dealing with a full deck of cards, and its time to play your hand. Trust in your inner riches.

LIBRA

Sept. 23–Oct. 22
Ever wonder where the memories stored in the tissues of your body go when you lose weight? Most people are not too worried about this, but we do freak out about losing external pieces of ourselves, like relationships or a job. Watch out for holding onto your outsides at the expense of your insides.

SCORPIO

Oct. 23–Nov. 21
You can confront an issue when you feel relaxed and centered. It may or may not go well — after all, there are lots of variables. But if you try to process something when you're defensive and unstable, you are guar-an-teed trouble in stink town. Take responsibility for your part.

SAGITTARIUS

Nov. 22–Dec. 21
You are so Dorothy in *The Wiz* right now. You've got those damn red shoes that you just need to click and then you're home, but you can't till you make some friends, fight the good fight, and recognize who loves you and how much. Believe in yourself, in Technicolor, as you ease on down the road!

CAPRICORN

Dec. 22–Jan. 19
It is not enough to rest in your happy place. You must be able to act from your happy place as well. Your negative expectations and inner crabapple are doing you no favors. Listen up: intuition and premonition does not feel like fear, it comes as a crisp inner voice. Your fears are not based in reality. Got it?

AQUARIUS

Jan. 20–Feb. 18
Kindness is king (or queen, if you're using a feminist deck). The more open, loving, and positive you can be with your fluttery heart, the better. You don't need to be a Pollyanna, but a touch of "fake it till you make it" wouldn't kill you. Sink the energy you wish to receive into all you touch this week.

PISCES

Feb. 19–March 20
You must slow your roll, at all costs. When struggling with feeling overburdened, it never pays to push yourself. Practice noting how you feel in the moment — any old moment, good or bad. Gather your energy, get in the driver's seat, and pull over if the flow of traffic is making you crazy. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

Going Topless

By Andrea Nemerson
› andrea@altsexcolumn.com

(Andrea's on vacation! Check out this oldie but goodie, originally published in the Guardian 7/5/06).

Dear Andrea:
My girlfriend is really into BDSM. At first I tried and played a convincing (I think) top/dom, but it just wasn't hot for me, so I looked some stuff up to get inspired. As I was reading/watching, I would really get off on it, but the sex with my girlfriend still wasn't hot. Then I realized that when I was masturbating to all this, I was fantasizing about subbing. Oops. I am way in love with my girlfriend, but she is a bottom, period. She might switch it around if it meant a lot to me, but I would know that it wasn't really making her happy. I don't know what to do. Can I become a top? Can I teach myself to like it? I'm going to do it either way, but I really want to get into it, so please help! I want us to be good in bed together, but two bottoms don't make a top. Help!
Love,
Topless
PS: We're lesbians, if that matters.

Dear Tops:
It sure doesn't, but thanks for the info!

I was just thinking about this last night when a friend was catching me up on her latest dating adventures. She was lamenting that some potential dates seem to come equipped with a set of kinks perfectly matching her own, and although that sounds good, it is, of course, no use at all.

As you have discovered to your frustration, one wants a date with a complementary set of kinks, not a matching one. It's not an uncommon problem, and its most common manifestation is exactly the one that's driving you nuts: there are too many bottoms in this world and nowhere near enough tops to keep them satisfied. Why this is (beyond the fact that topping is hard work), I couldn't tell you for sure, but I bet any number of eager grad students are currently proposing theses on the subject to bored advisors who have read enough similar stuff already.

Here's my theory. There are people for whom BDSM is a core part of their identity, running as deep as, say, homosexuality or monogamy. Some may always have recognized this element in themselves, even before they had the language to express it (these are the kids who always want to play pirates or whatever game involves somebody getting tied to something or the intentional infliction/receiving of pain, even when the other kids are long since ready to move on). Others don't realize it until they're exposed to S-M in some more adult context, but then it just clicks in, key into lock, and they know. Your girlfriend sounds like one of those BDSM lifers, who tend, in my experience, to be pretty set on their preferred role even if they do switch experimentally on occasion (a good idea, if only to find out how painful/exhausting it is to experience/produce any particular sensation).

Then there are the "anything goes" people who are happy to pick up a flogger or don a dog collar, what the heck, as long as it's fun. This type of player may not identify as an S-M person per se, but may enjoy a little power exchange on the occasional Friday night, no biggie. You may fall more on this end of the spectrum, but even "what-the-heckers" usually discover some sort of preference, as you have. The perfect 50-50 switch is almost certainly as rare as the perfect 50-50 bisexual.

Plenty of people find something to like in either role, and I think you can develop an appreciation for topping and get some satisfaction out of a job well done (there are resources like *The New Topping Book,* by Dossie Easton and Janet Hardy, to help you). But you can enjoy and get good at it without ever really becoming a top the way both of you are currently bottoms. Be careful about taking on a role that isn't really "you." Nobody loves a martyr, and you're still going to want to bottom sometimes. I worry about you starting to resent your girlfriend for getting to have all the fun.

I have a suggestion that might save your relationship or might strike you as all sorts of wrong and make you hate me, but here goes: you two find a willing top, maybe somewhere in your social circle, maybe online or in a BDSM social organization, and bottom together sometimes. This kind of shared adventure can be hot, hot, hot and very bonding, sort of like getting lost in the woods together and surviving through mutual trust and inter-reliance — but a lot more fun. I think if you do that sometimes, and play top sometimes, and stick with the vanilla sometimes, you'll probably be OK, provided you both take care of getting your itches scratched. Love conquers ... much.
Love,
Andrea

Got a salacious subject you want Andrea to discuss? Ask her a question!

Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at www.gogetyourjacket.com, but don't look there for the butt sex. There isn't any.

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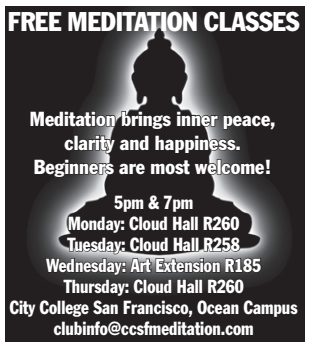
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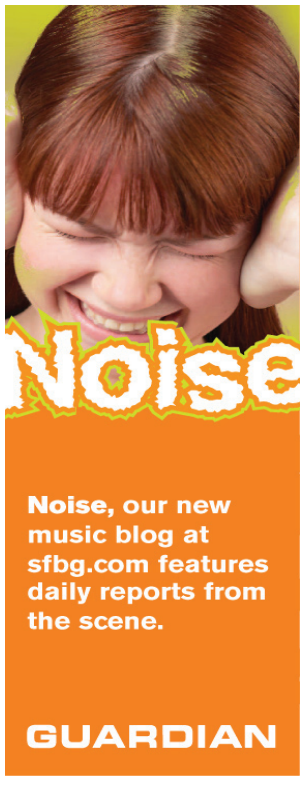
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› women seeking men

HI!
SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. ☎298476

SEEKING SWM
Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. ☎298795

GET TO KNOW ME
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. ☎297207

SWEET AND SINGLE
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

ATTRACTIVE SHF
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

MARRIAGE-MINDED
39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. ☎263705

LOVE TO TRAVEL
Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. ☎270631

SINGER SEEKS TRUE HARMONY
Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. ☎274570

SEEKS SPANISH MAN
SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. ☎288028

OPTIMISTIC
Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. ☎262074

WHATEVER HAPPENS
Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! ☎281901

VERY YOUTHFUL SENIOR
N/S DW, enthusiastic, outgoing, active, seeks a N/S vibrant man 60-80 who enjoys music, movies, walks, and dancing. 10 points more if he has a SOH. ☎280138

PRETTY, CLASSY BLONDE
SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. ☎284885

PERSONABLE AND HONEST
Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, travel, music, reading, the beach and much more. Would like to meet a like-minded male, 40-59, who shares my interests. ☎297201

SEEKING LTR
Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. ☎297204

WELL-ROUNDED WOMAN
Down-to-earth, honest, attractive, caring SF, 40s, shy at first, homebody with good values, likes music, dancing, watching tv, walks, reading, hiking, going out occasionally and camping. Looking for an interesting man, 40-50, with similar traits, for LTR. ☎297206

WORTH THE CALL
Artistic, intelligent, feminine, interesting SF, 40s, enjoys music, the beach, dancing, tv, museums, travel and more. Looking for SM, 40-59, to share these interests with. ☎297209

AMBITIOUS
Artistic, motivated, classy female, 30s, enjoys music, kayaking, shopping, dancing, travel. Seeking a male, 40s, for LTR. ☎281910

MISCHIEVOUS
Adaptable, optimistic, hard-working female looking for a man, 50-59, to share dancing, reading, kayaking, travel, dining and more. ☎284900

A LOT TO OFFER
Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. ☎289505

› men seeking women

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

CAN YOU SMILE?
SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. ☎298098

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎200365

VERY ACTIVE
Male, 59, young acting and looking, would like to meet an easygoing, full-figured female to spend time with, possibly leading to LTR. ☎297540

LONELY MEXICAN IN SEARCH OF...
that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. ☎298104

ARE YOU THE ONE?
SHM, 45, 5'6", 160lbs, enjoys going to baseball games, jogging, sports bars. Looking for SF, 30-46, for friendship possibly leading to more. ☎296399

HELLO LADIES
Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. ☎775819

COME PLAY
Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. ☎280142

DINNER EXCHANGE
Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. ☎882926

COMPATIBLE COMPANION
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

SEEKS OLDER WOMAN
SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. ☎298267

GIVE ME A TRY
Outgoing, optimistic, honest SM, 50s, health-conscious, mischievous and bright, likes exercise, dancing, travel, hiking, walks, dining out and more. Seeking an honest, down-to-earth, outgoing woman, 30-40, for dating, fun and LTR. ☎297203

NICE GUY
Friendly, caring, honest SM, 50s, would like to meet a woman, 40-60, who enjoys long drives, music, biking, the beach, kayaking, travel, dining out and more, for dating, possible LTR. ☎297211

DINNER AND A MOVIE?
Caring, honest, artistic, clean-cut, hard-working SM, 60s, likes running, keeping fit, long drives and more. Looking for outgoing SF, 40-65, for companionship, possible LTR. ☎297215

HEY! CHECK ME OUT!
SM, 50ish, friendly, kind, honest, caring, classy, likes music, museums, dining out, reading, ISO nice woman, 40-59, for dating leading to LTR. ☎297152

› men seeking men

PLEASE ME
WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. ☎297636

HORNY GUY HAS A NEED...
to suck a big one. I'll do it your way. Make me your slave. All calls answered. ☎753249

GREAT HEAD FOR MARRIED...
straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. ☎754037

ORAL
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. ☎778621

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. ☎862331

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. ☎877130

LEAN AND MASCULINE
friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. ☎886605

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. ☎897273

AFFECTIONATE AND FRIENDLY
Youthful SBM, mid 50s, loves giving massage to senior male, especially shy male. Race, size and appearance unimportant. Open to LTR. ☎296673

› women seeking women

GREAT PERSONALITY
Very attractive, feminine GBF, 25, 5', 130lbs, long black/brown, takes pride in my appearance, honest, down-to-earth stable, educated, secure, has a dog, would like to meet an attractive butch woman with the same qualities, who is a real, honest woman. ☎274307

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SEEKING PARTY GIRL
Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? ☎294854

WM SEEKS BLACK COUPLE
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For further information regarding this concession opportunity, please visit us on-line at http://mission.sfgov.org/OCABidPublication/BidDetail.aspx?K=1684.

For a print copy of the RFP by sending your name and mailing address to SFOConcessions@flysfo.com or to fax number (650) 821-4519. There may be costs associated with obtaining a print copy.

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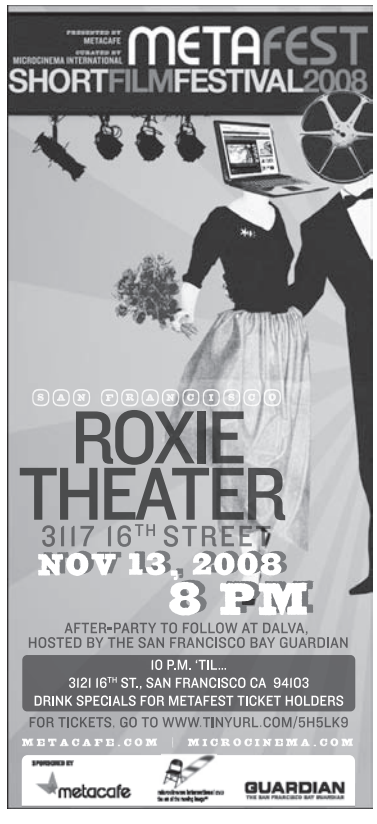
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